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WINNER'S

EASY SYSTEM

FOR THE

GERMAN CONCERTINA.

BY

SEP. WINNER.

Philadelphia: LEE & WALKER, 922 Chestnut St.

KLEMM & BRO., 705 MARKET ST. WM. H. BONER & CO., 1102 CHESTNUT ST. CHAS. W. HARRIS, NEW YORK.

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Nov. 23, 1900.

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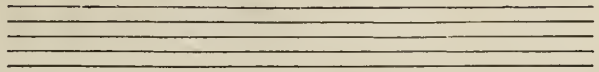
RUDIMENTS OF MUSIC.

All music is written upon five lines and their intermediate spaces, which constitute what is called

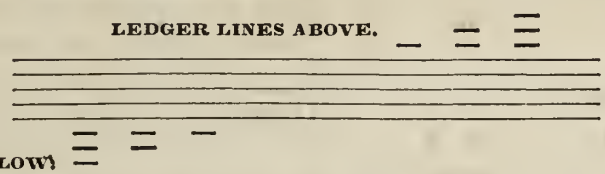
A STAFF, OR STAVE.



This staff indicates the pitch of a sound, or tone, which varies according to its situation upon a line or space.

The staff not being sufficient at all times to express the notes in general use, we are compelled to add extra lines for the purpose of designating the higher and lower notes; these lines are called

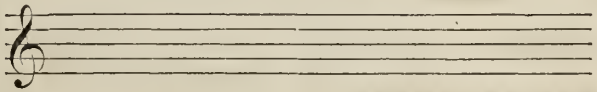
ADDED, OR LEDGER LINES.



Some are written above and others below the staff, according to the pitch of tone they are required to express.

At the left end of every staff we find a character called a Clef; and all music preceded by

THE TREBLE, OR G CLEF,



can be performed on the Accordeon, Violin, Flute, and all other instruments that are not designed to play the Bass part. It is also used for the right hand in music written for the Piano.

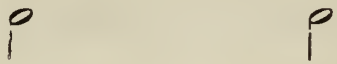
VALUE OF THE NOTES AND RESTS.

The relative duration is called the *Value of the Notes*, and is shown by the peculiar form of each note.

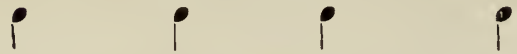
Comparative Table of the Relative Value of Notes.

One Whole Note is equal to

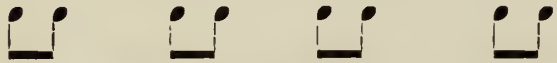
Two Half Notes,



Or Four Quarter Notes,



Or Eight Eighth Notes,

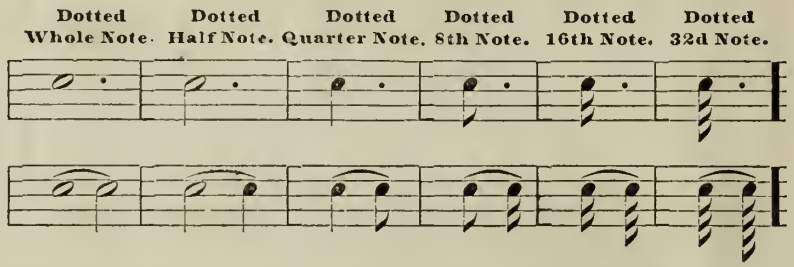


Or Sixteen Sixteenth notes,

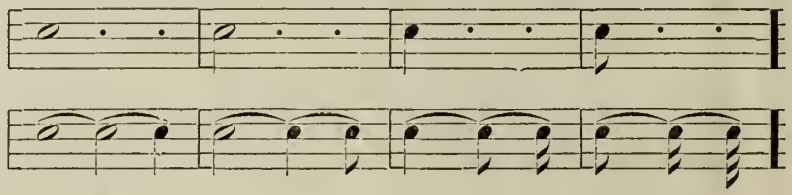
Or Thirty-two Thirty-second Notes,

THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one-half: thus, a dotted whole note is equal to three half notes, a dotted half note to three quarter notes, a dotted quarter note to three eighth notes, a dotted eighth note to three sixteenth notes, &c.



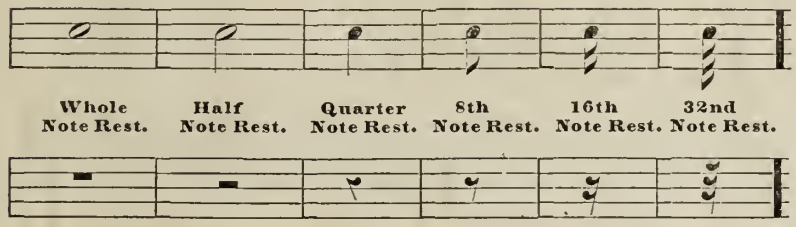
When a second dot is added to the first, following a whole note, half note, quarter note, eighth note, or sixteenth note, &c., the value is equal to half that of the first.



THE RESTS.

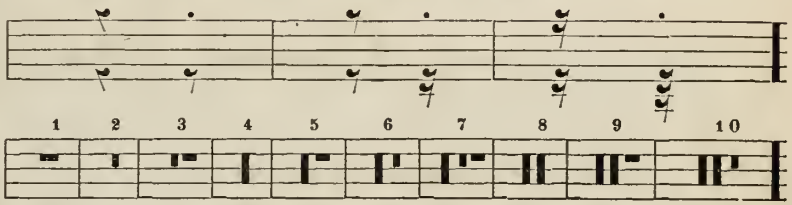
Rests show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, and aid in producing musical effects.

The rests have values corresponding to those of the notes: thus, the *whole note rest* is equal in duration to the whole note; the *half note rest* to the half note; the *quarter note rest* to the quarter note; the *eighth note rest* to the eighth note, &c.

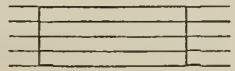


The single and double dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.

EXAMPLES OF ONE OR MORE MEASURES REST.



TIME, AND ITS DIVISIONS.

Single Bars, thus,  divide music into portions of equal value, called *Measures*.

There are two principal kinds of *Time; Common Time*, which contains two or four equal parts in each measure; and *Triple Time*, which contains three equal parts.

Common Time, marked thus, $\Cclosed$ or $\Copen$, contains two *Half*, or four *Quarter* Notes in each measure. And that marked thus, $\frac{2}{4}$ contains two *Quarter*, or four *Eighth* Notes in each measure.

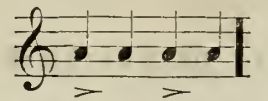
Compound Common Time, marked $\frac{6}{4}$, contains six *Quarter*, or two dotted *Half* Notes, in each measure. That marked $\frac{6}{8}$, contains six *Eighth*, or two dotted *Quarter* Notes.

Triple Time is marked $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$.—Compound Triple Time is marked $\frac{9}{4}$ and $\frac{9}{8}$.

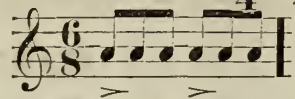
The figures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, &c., indicate fractional parts of a Whole Note; the lower figure indicates the number of parts into which it is divided, and the upper figure the number of parts taken to fill a measure.

In Common Time, a measure has two accented Notes, viz.: the first and third, and two unaccented. In Triple Time, a measure has but one accented Note, viz.: the first.

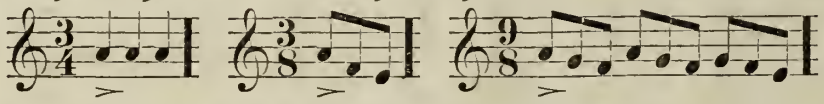
We might be led to presume that $\frac{3}{4}$ and $\frac{6}{8}$ time were one and the same thing, as the measures in each contain the same amount of time; but observe particularly that the time expressed by the even numbers $\frac{4}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, &c., must be accented on the beginning and middle of each measure; thus:



or



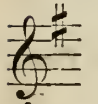
; but in $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{8}$, &c., the accent occurs only on the first note of each measure:



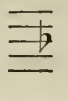
In $\frac{6}{8}$ time the notes are always written in groups of three when a regular succession of eighth notes occurs, and the accent always comes on the first note of each three, or the first and fourth notes of each measure. If expressed in $\frac{3}{4}$ time the accent is on the first note only.

OF THE SHARPS AND FLATS.

The sound of any note may be changed by prefixing any of the following characters:



A Sharp before a note raises it a Semitone.

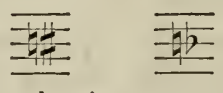


A Flat before a note lowers it a Semitone.

A Double-Sharp raises a note a whole tone.

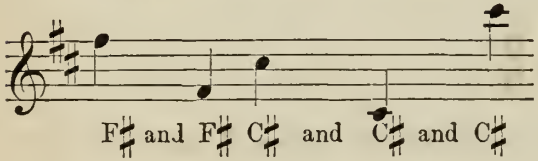
A Double-Flat lowers a note a whole tone.

A Natural contradicts a flat or sharp,



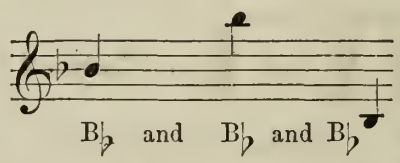
or restores the single flat or sharp.

When one or more sharps are placed beside the clef, they affect every note throughout the piece upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff. Any flat or sharp that is not situated thus is called an Accidental.



F♯ and F♯ C♯ and C♯ and C♯

Here every F and C are to be made sharp, no matter what their situation upon the staff.

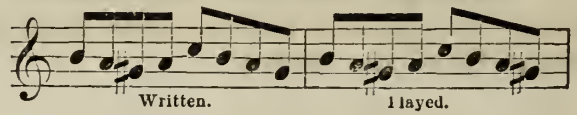


B♭ and B♭ and B♭

When flats are situated in the same position, their effect is the same as that of the sharp.

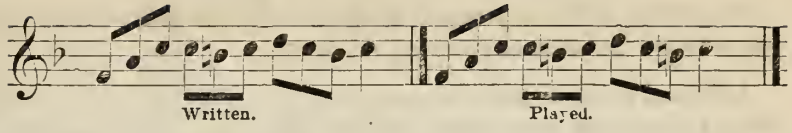
When an accidental sharp, flat, or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus:—

EXAMPLE OF THE SHARP.

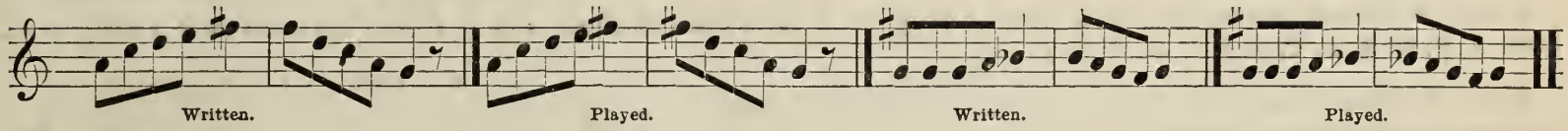


EXAMPLE OF THE FLAT.

EXAMPLE OF THE NATURAL.

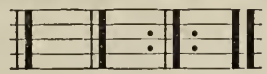


When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note it is also affected likewise, thus :—



A figure **3** placed over or under any three notes, thus, shows that they are to be played in the time of two of the same kind; therefore the time of the middle note is taken from the first and last notes.

A figure **6** placed in the same manner, signifies that the six notes are to be performed in the time of four.

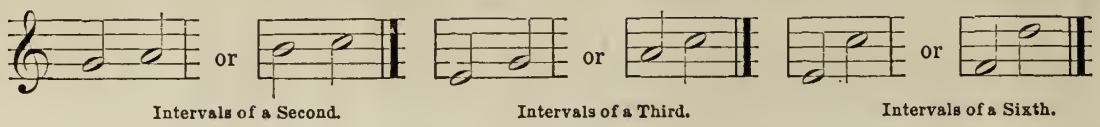
Double bars  are used to indicate the end of a strain; also, the conclusion of a tune or melody. Dots placed on either side of a double bar, indicate a repetition of the strain.

Dots placed above or below any series of notes, thus, , indicate a Staccato movement; that is, a particularly distinct and marked style, round dots signifying moderately so, but pointed ones, thus, , exceedingly animated. Whenever we find a passage marked thus, , which most frequently occurs in music written for the Violin, we play it in a staccato movement, but with one continued draw or push of the bow.

When the mark *D. C.*, which signifies Da Capo, occurs in any piece, it signifies that we must return to the first part and play it once before proceeding to the following strain. When it occurs at the end of any piece, it implies that we must return to the beginning and finish with the first strain, or at that double bar over which is placed a pause .

An interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.

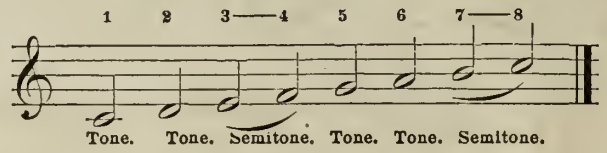
A Second is the distance from any one note in the scale to the next following one.



Intervals of a Second. Intervals of a Third. Intervals of a Sixth.

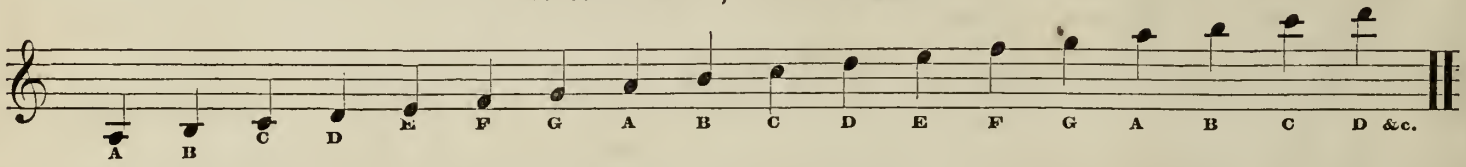
It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, &c.

Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order:—



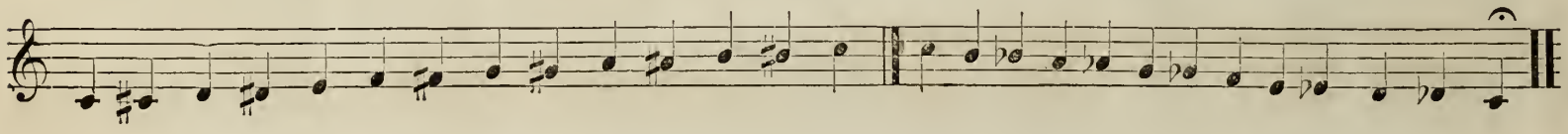
A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones or semitones are calculated from the note C.

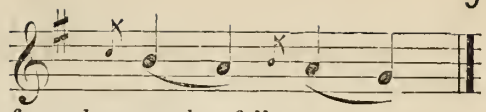
THE SCALE, OR GAMUT.



These notes are named, according to their situation upon the staff, by the first seven letters of the alphabet (A, B, C, D, E, F, G,) always repeating the A after the G. This will, of course, bring into requisition several As, Bs, Cs, &c.

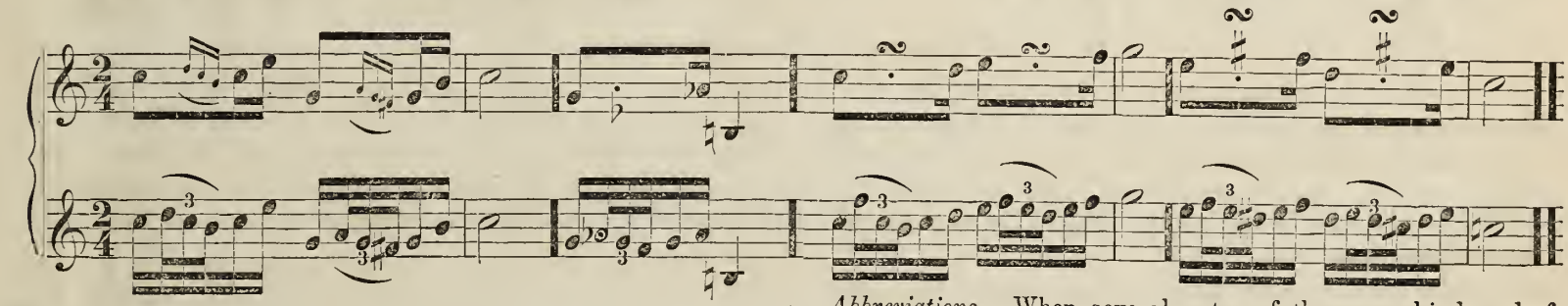
The Chromatic Scale consists of twelve semitones, which, in ascending are designated by sharps, and in descending by flats, thus:



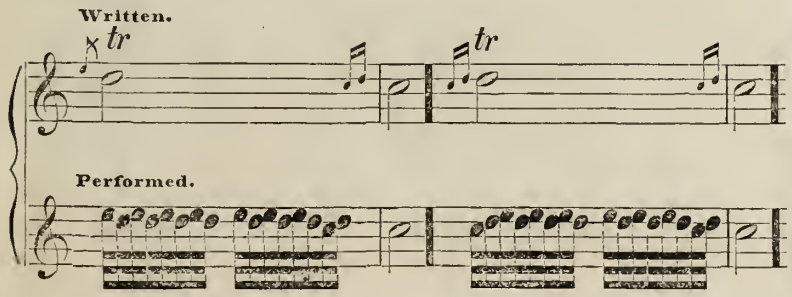
Notes are occasionally introduced in a melody for particular effect or embellishment; thus, 

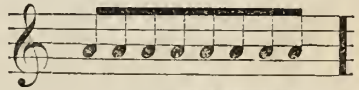
The time of these notes being not used to complete the required time of a measure, but taken from the note that follows.

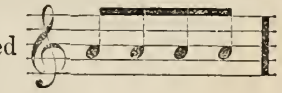
A TURN is composed of three grace notes placed before or after a principal note. In the first instance, the small notes are written; and in the second, they are expressed by the sign, ∾.



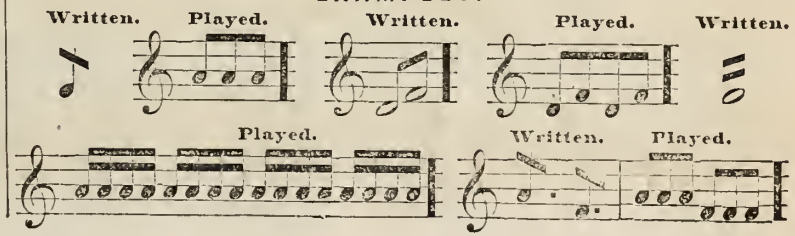
A TRILL or shake, is composed of two notes, struck alternately, and following each other regularly in the gamut. It has a principal note, which is expressed, and a secondary note, not always written, but understood to be above the other. It is indicated by the two letters, *tr*



Abbreviations.—When several notes of the same kind, and of the same name follow in succession, they are expressed as follows: A whole note with a dash 𝅝 signifies that the time is to be made up of eighth notes, as if written thus: 

or a half note written thus, 𝅗𝅥; to be played 

EXAMPLES.



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FOR THE

GERMAN CONCERTINA.

THE fingers of each hand must be passed through the straps on either side of the instrument; the thumb of the right hand being used to command the air-valve, and that of the left hand to keep it steady and regulate the movement as it is opened or closed.

As a general rule, the bellows should not be fully extended or entirely closed, and great care should be taken not to open or close it without sounding a note, or using the air-valve, for, being air-tight, too much force will strain and thereby injure the instrument.

An easy movement of the bellows should be acquired as early as possible, for the style of performance depends greatly upon its proper management.

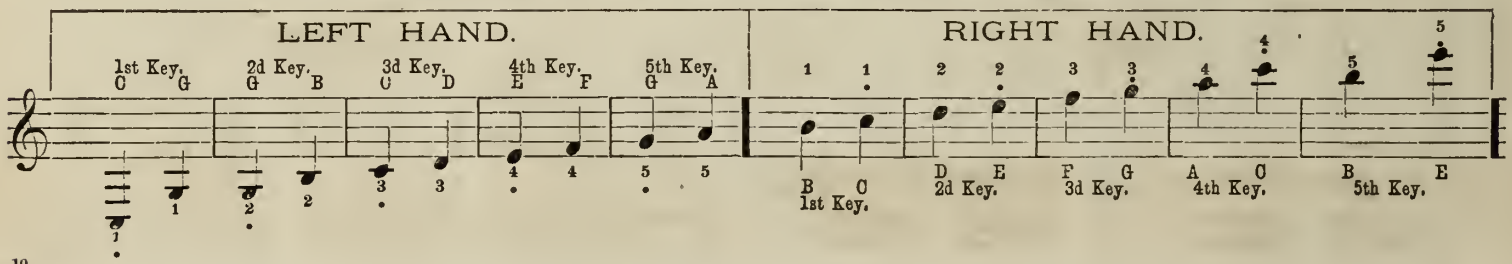
The valve must often be used when two or more "drawing" notes follow consecutively, as, the bellows being already extended by producing the first note, a slight quick pressure of the valve will cause the instrument to collapse, and so give room to draw it out again for those which follow. The same must be done in a series of pressing notes.

The duration of every note depends on the performer, as according to the motion he gives the bellows shorter or longer, so will the sound be faster or slower.

Figures *under* the notes indicate *left* hand.
Figures *over* the notes indicate *right* hand.

Plain figures signify *draw*, or open.
Dotted figures signify *press*, or close the bellows.

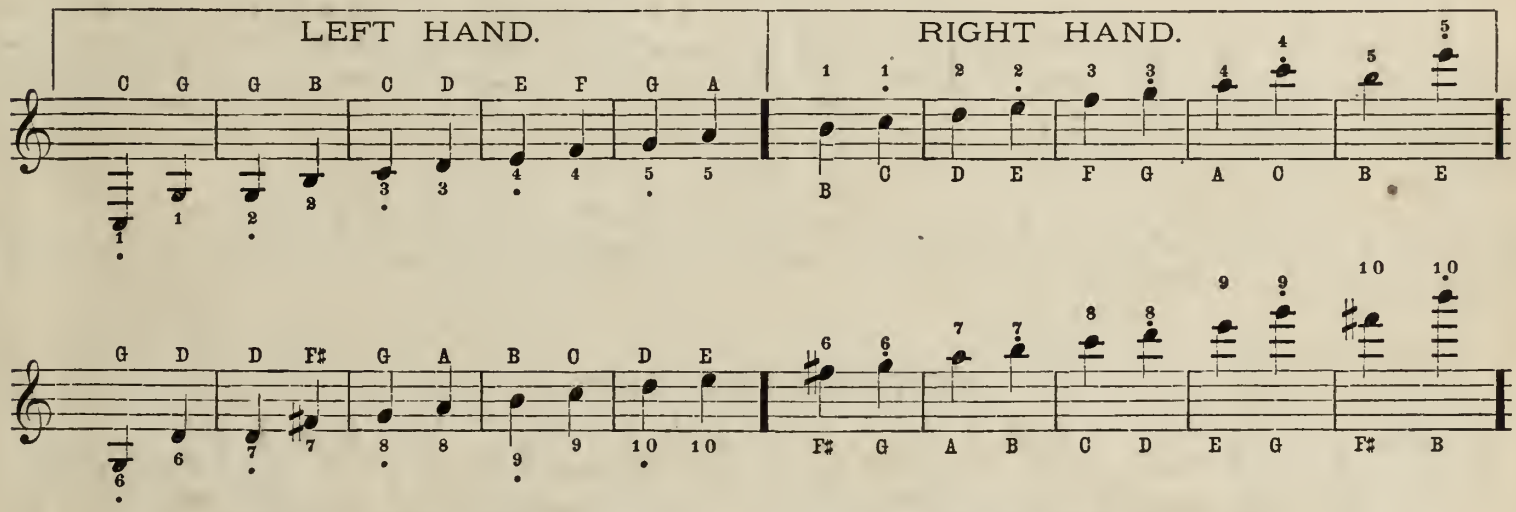
SCALE FOR THE SINGLE TEN-KEYED INSTRUMENT.



The instrument with twenty keys is the one most commonly in use. It has two distinct scales, enabling the performer to play in the keys of C and G.

The twenty-two keyed instrument, fingered exactly in the same way, affords a greater advantage, one of the extra keys giving the note B♭, which permits of the student playing in C, G, and F.

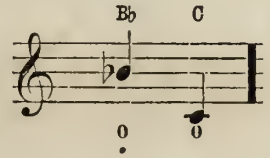
The first key (pressing) on the right hand side is always called C, and the notes of the scale are placed on paper accordingly; although its *real* sound is very often a different note. The pitches of German Concertinas vary, some being set in G, others in D, or E, &c.



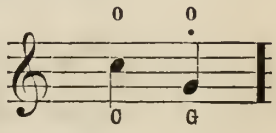
Figures *under* the notes indicate *left* hand.
Figures *over* the notes indicate *right* hand.

Plain figures signify *draw*, or open.
Dotted figures signify *press*, or close the bellows.

Extra notes for the Left Hand on the twenty-two keyed instrument.

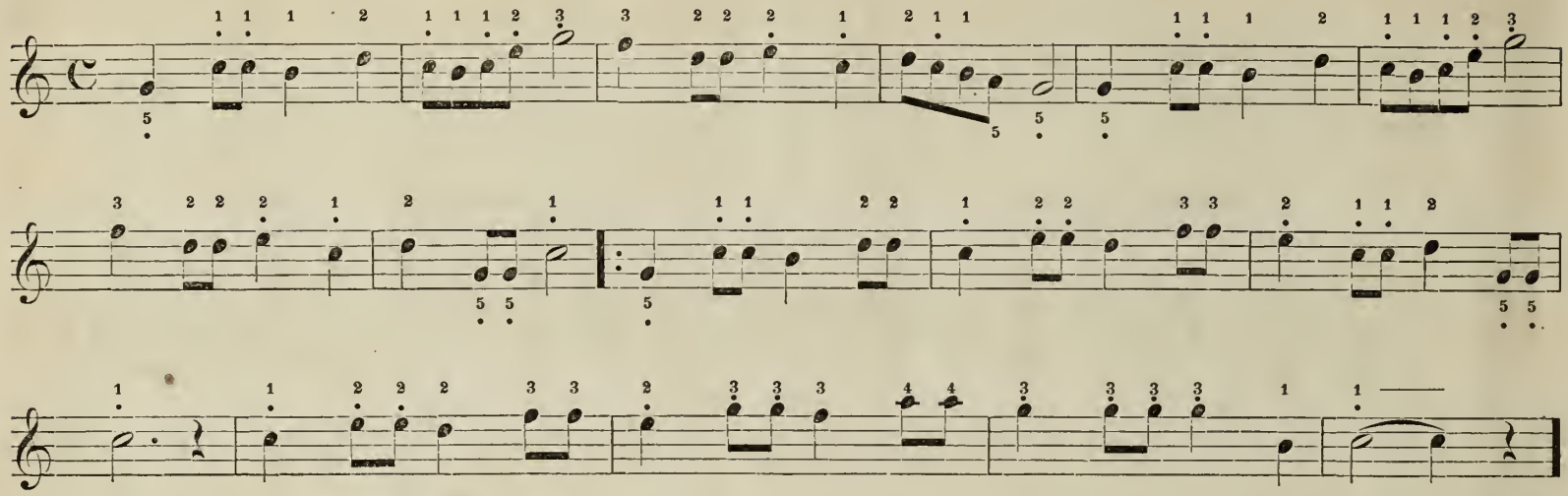


Extra notes for the Right Hand on the twenty-two keyed instrument.

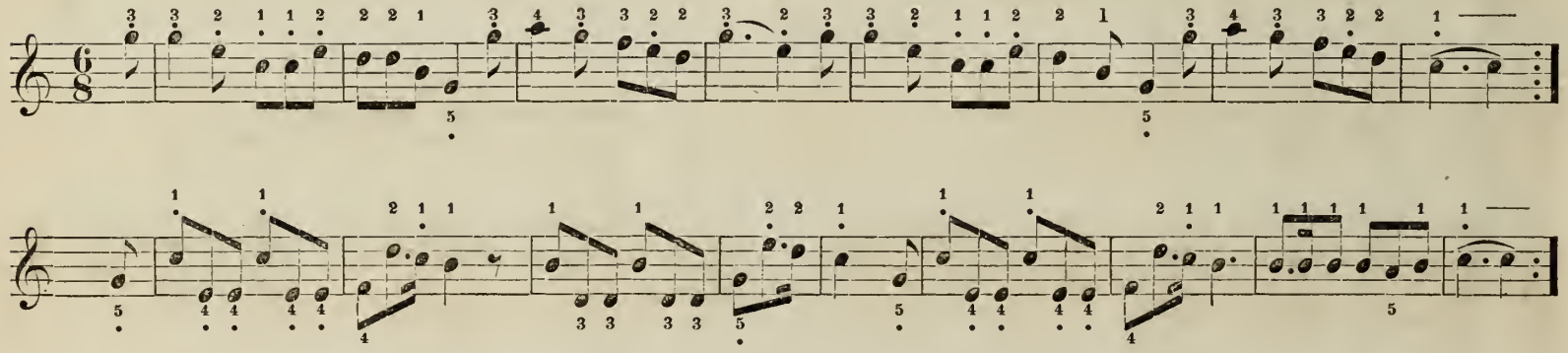


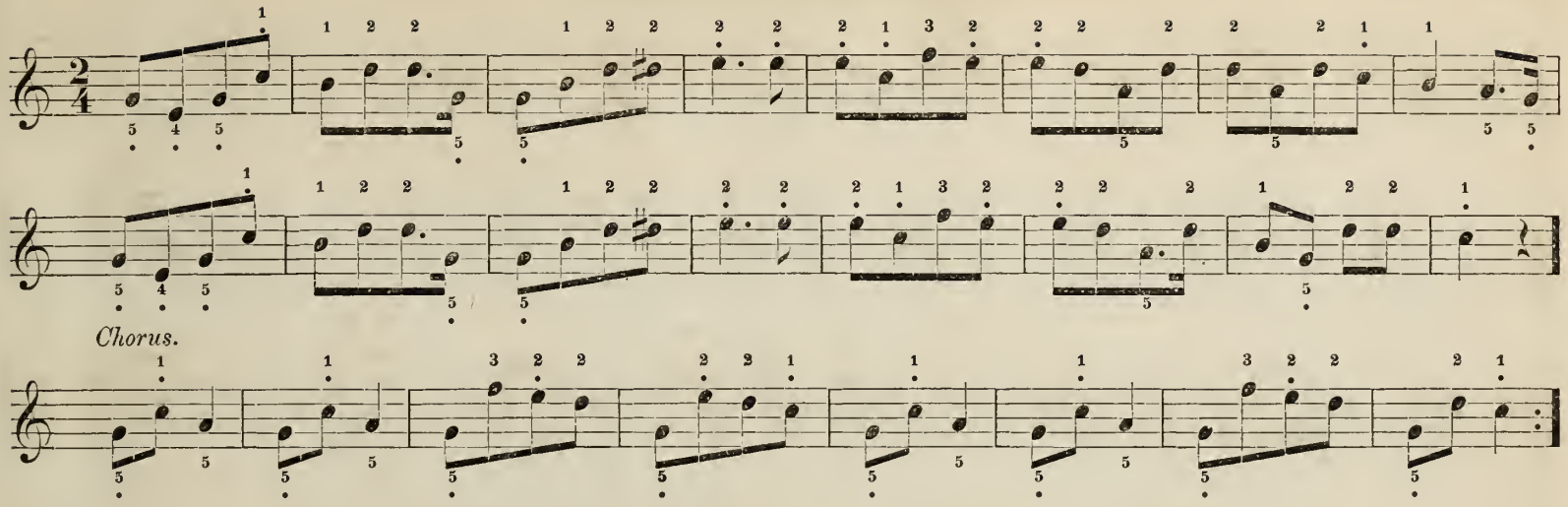
Figures *over* the notes represent the *right* hand.
Figures *under* the notes indicate the *left* hand.
The plain figures signify *draw;* the dotted figures *press*, or close.

TEN LITTLE INJUNS.

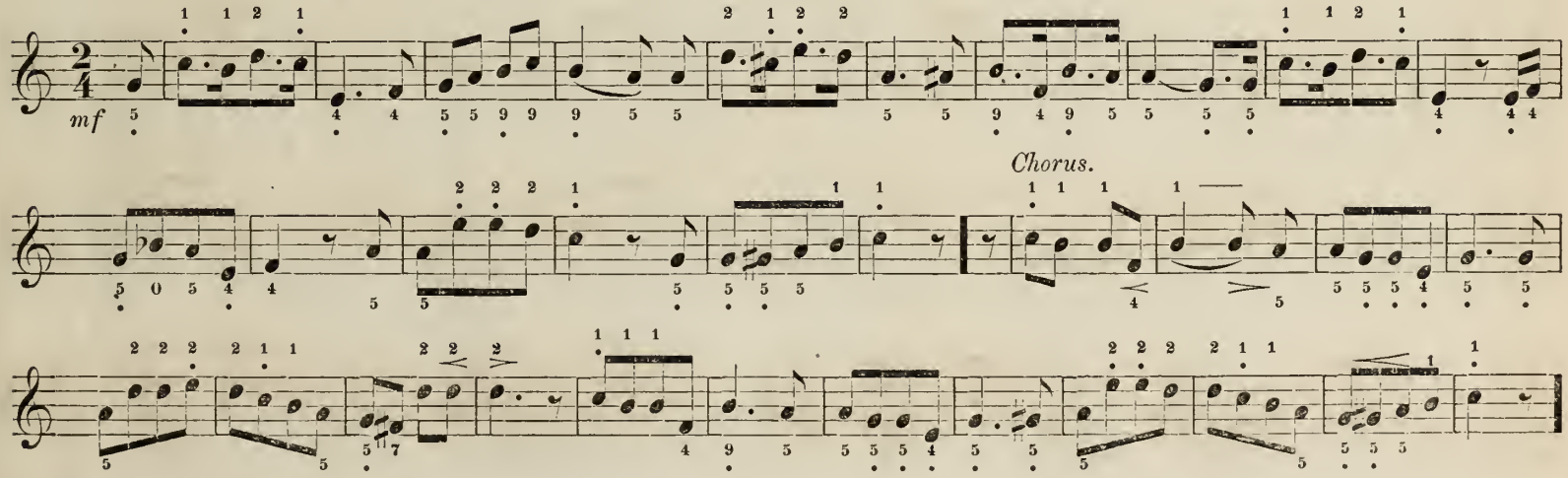


DEITCHER'S DOG.

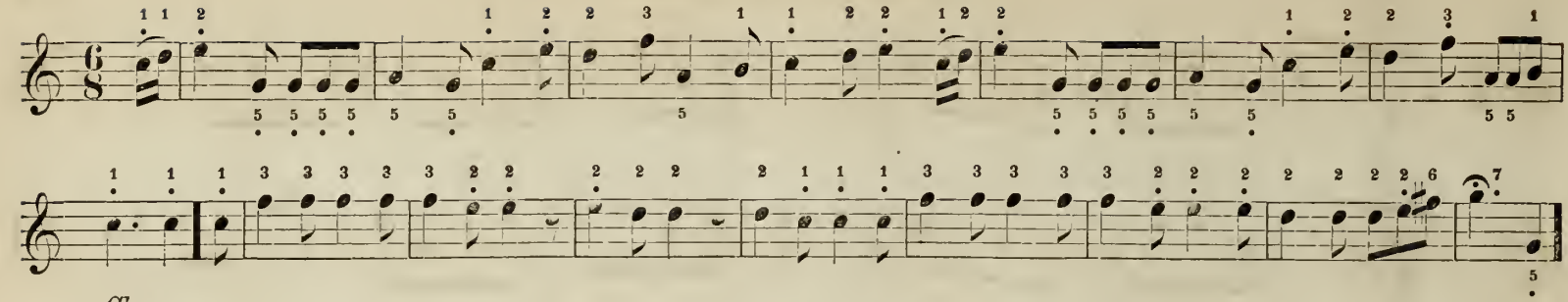




WALKING DOWN THE ZOO.

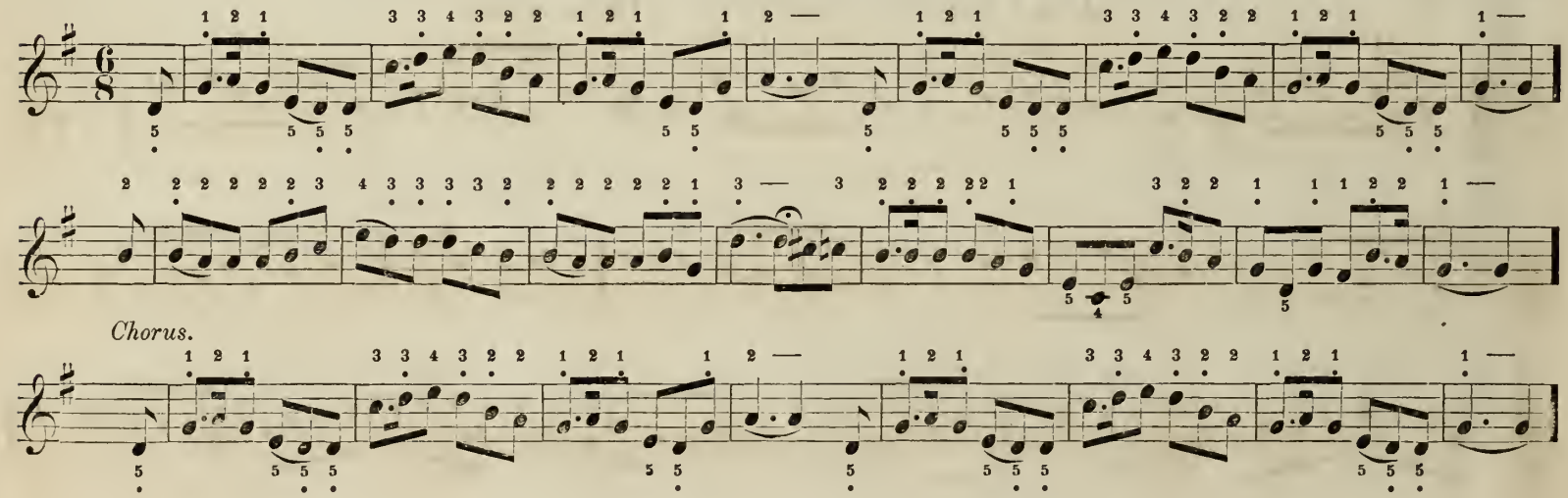


CAPTAIN JINKS.

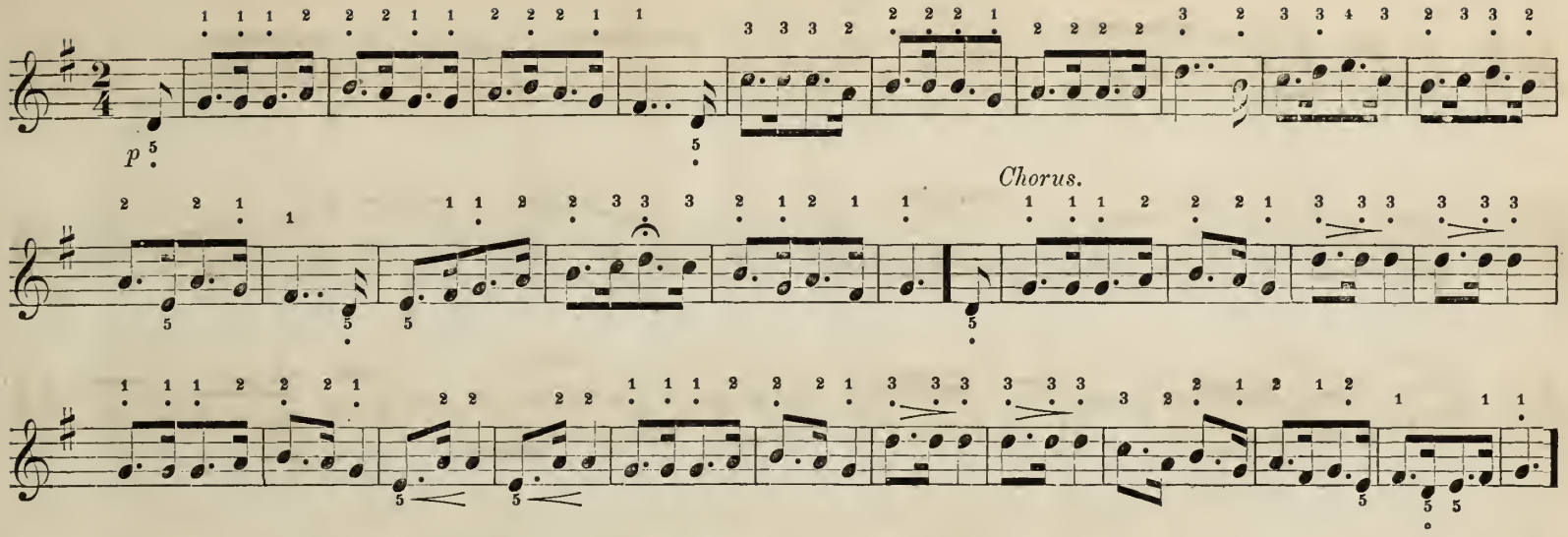


SONG OF ENOCH ARDEN, (Or I'll sail the seas over.)

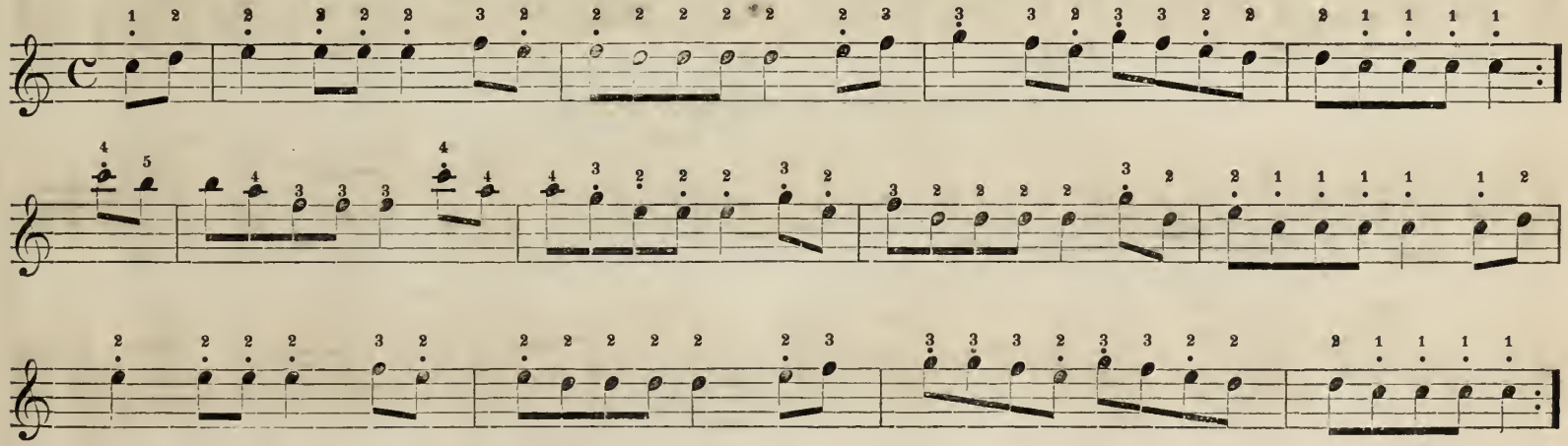
SEP. WINNER.



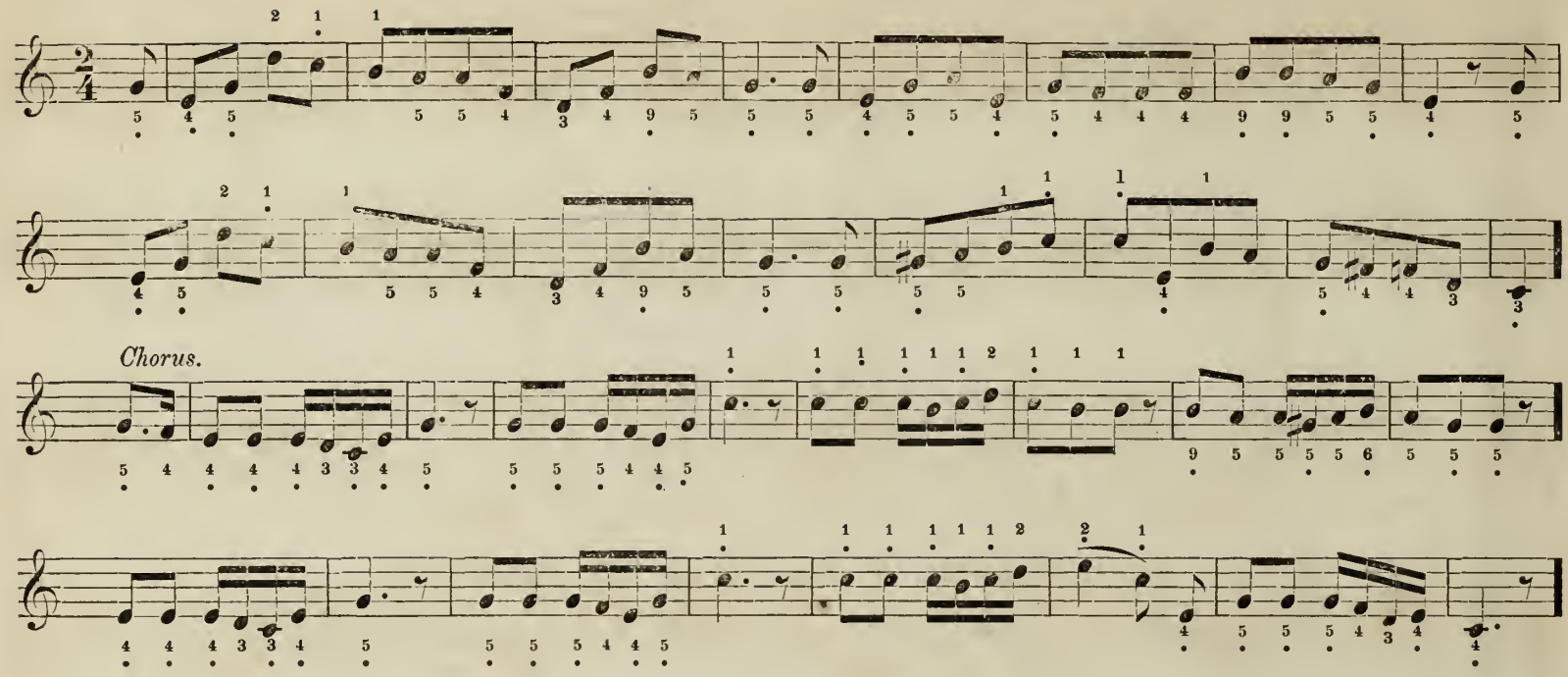
TOMMY DODD.



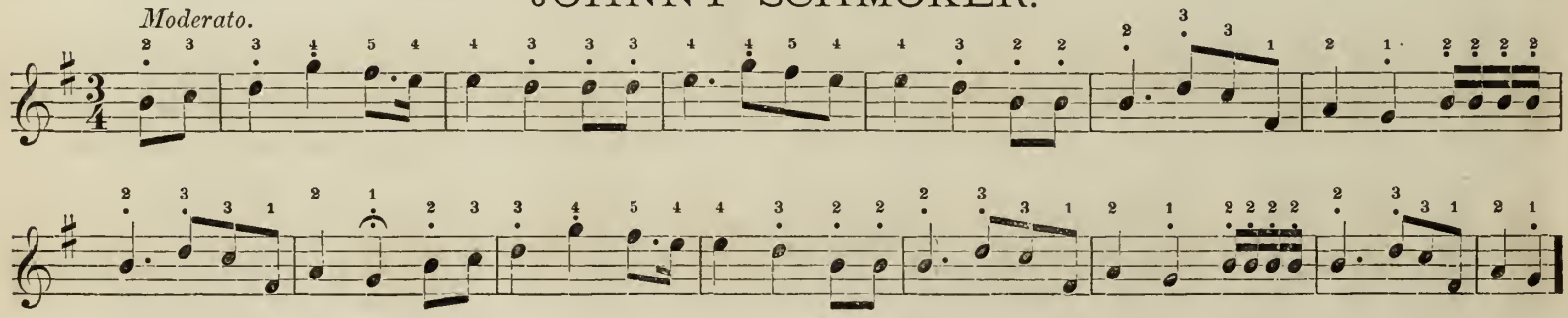
CAPTAIN WITH HIS WHISKERS.



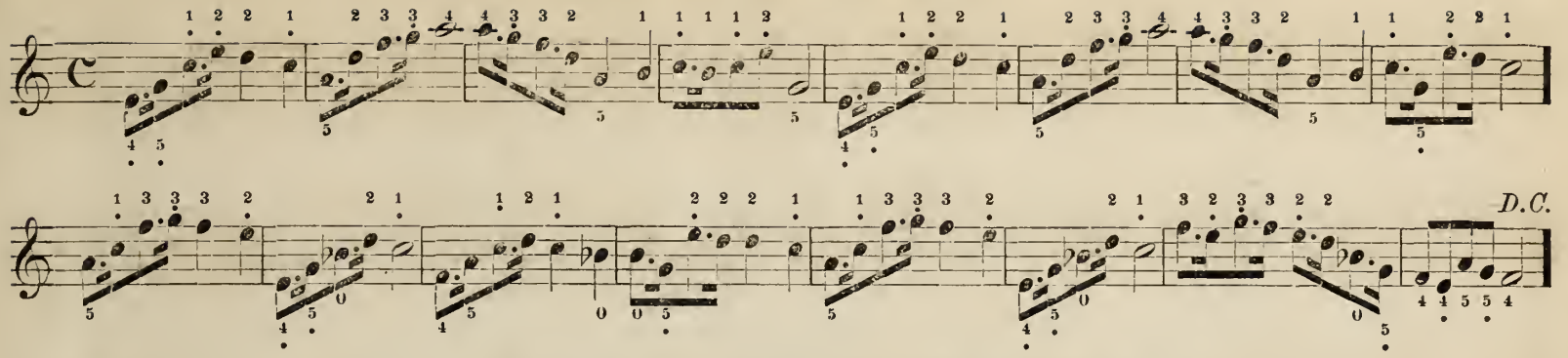
CHAMPAGNE CHARLEY.



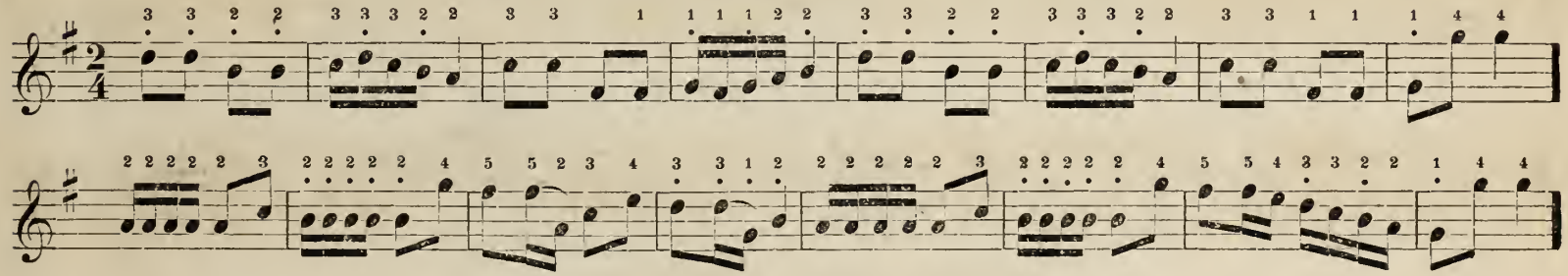
JOHNNY SCHMOKER.



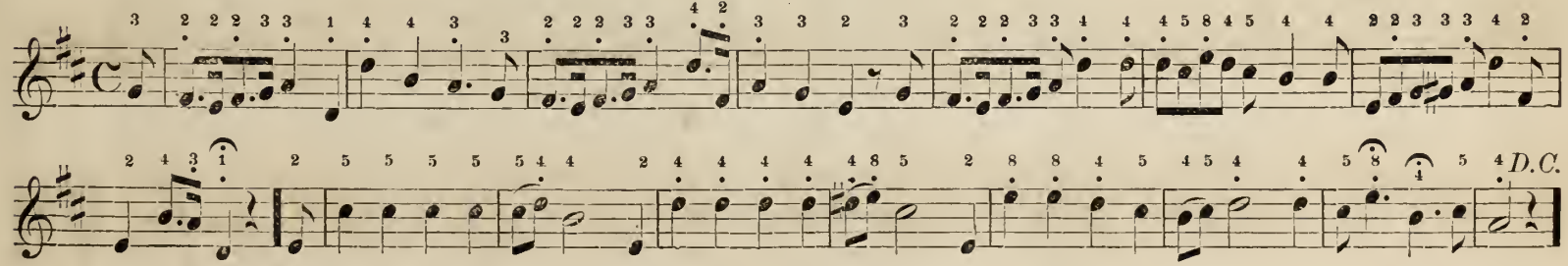
ON THE BEACH.



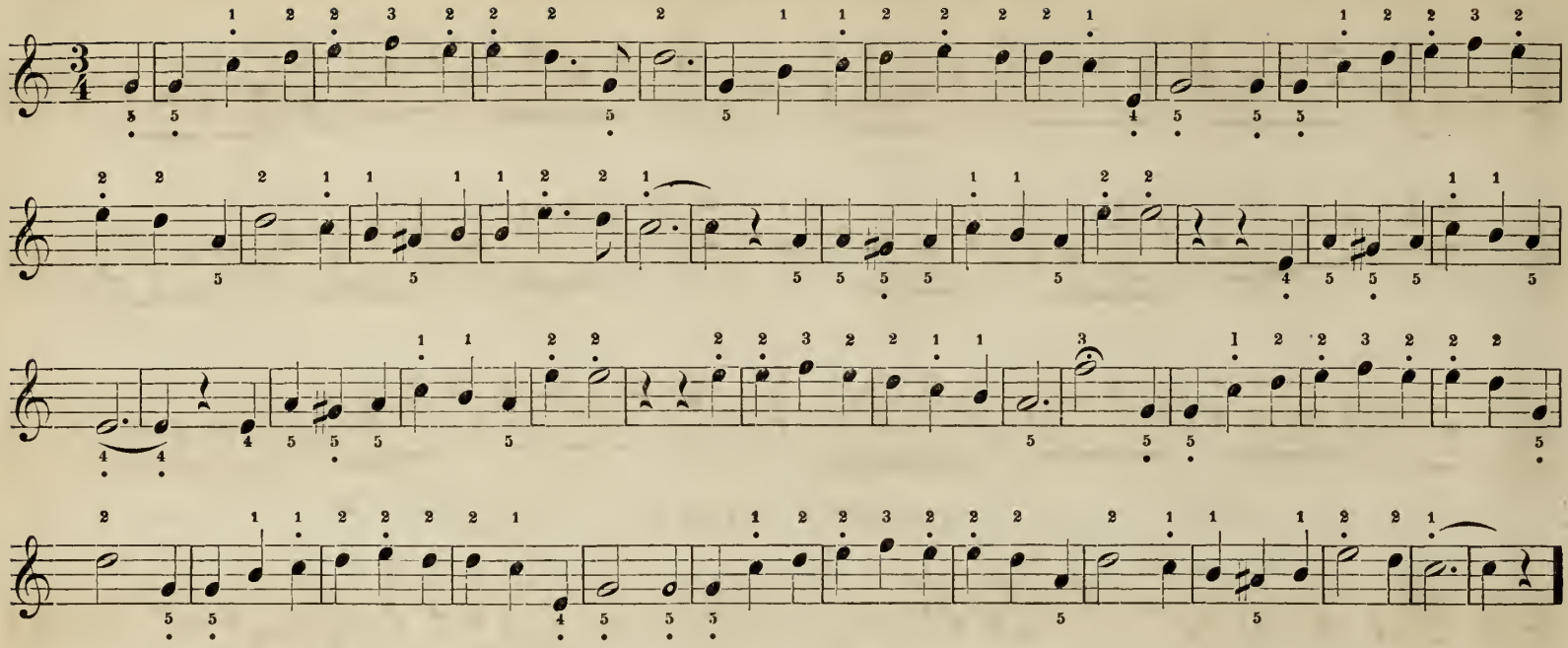
CONTRABAND SCHOTTISCHE.



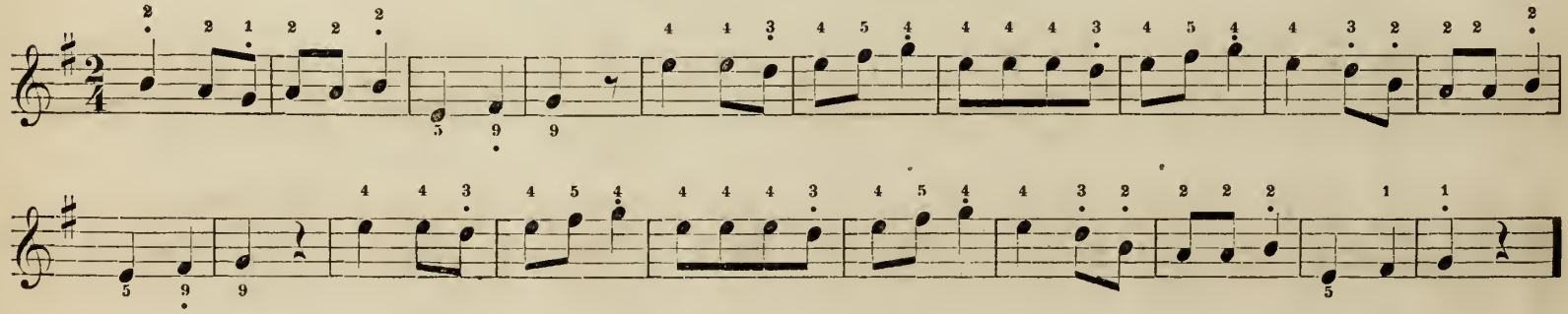
MEET ME AT THE LANE.

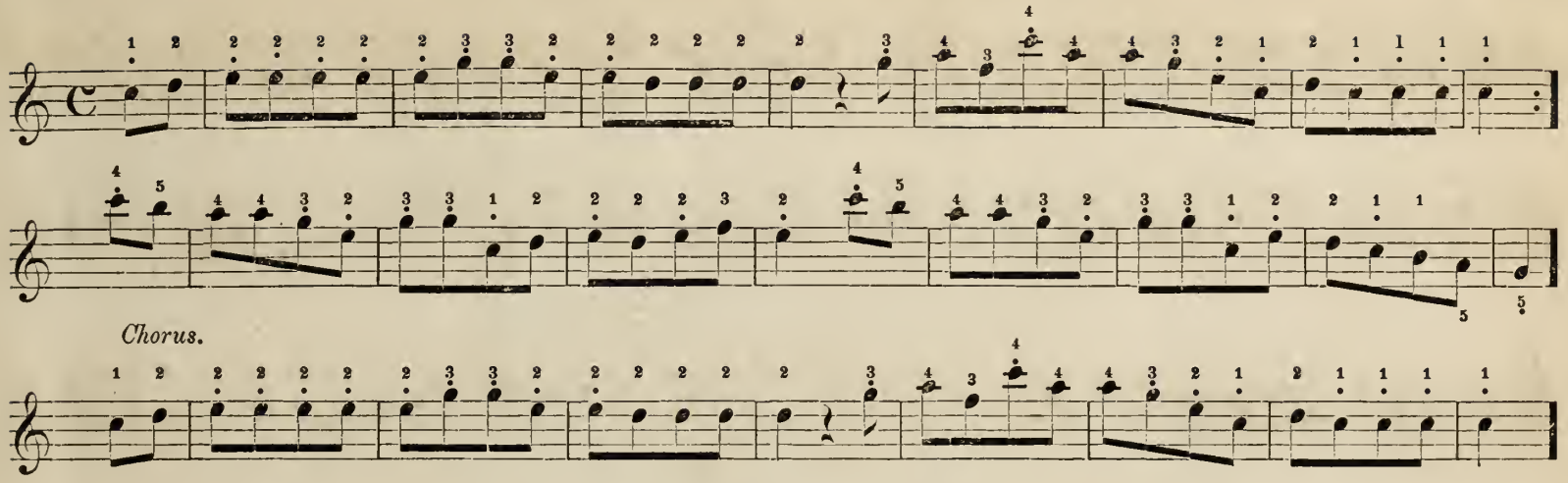


FLYING TRAPEZE.

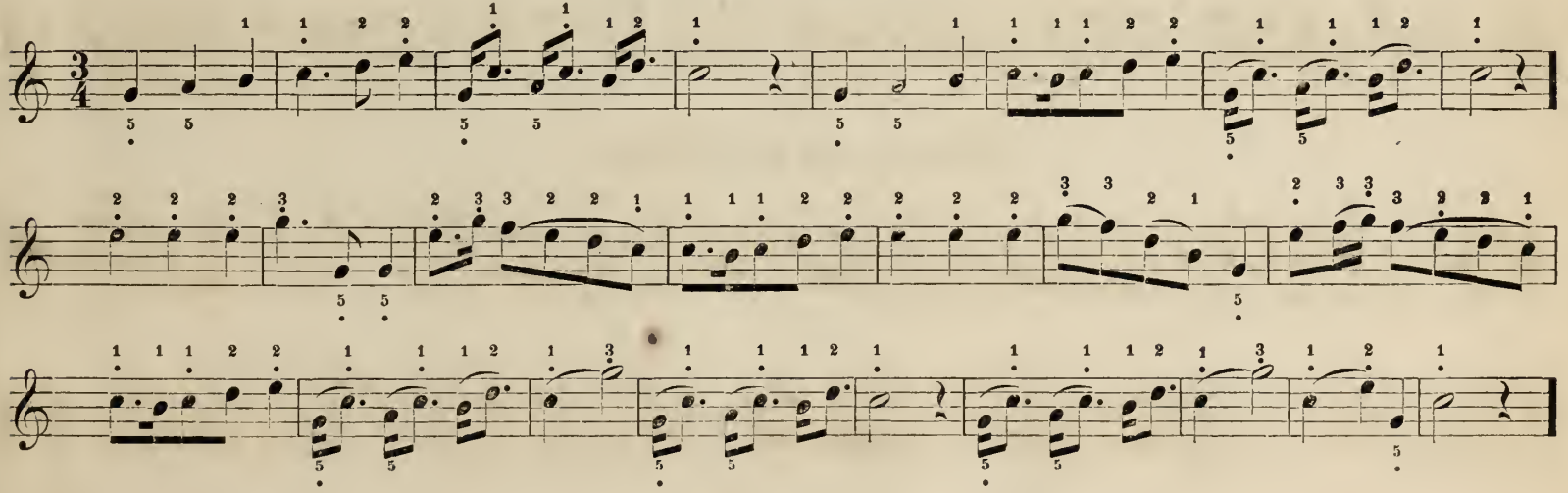


POOR OLD MAIDS!

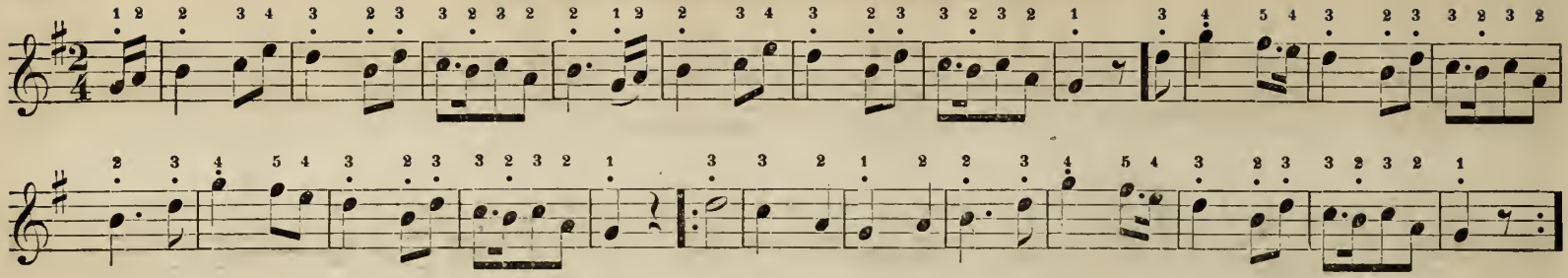




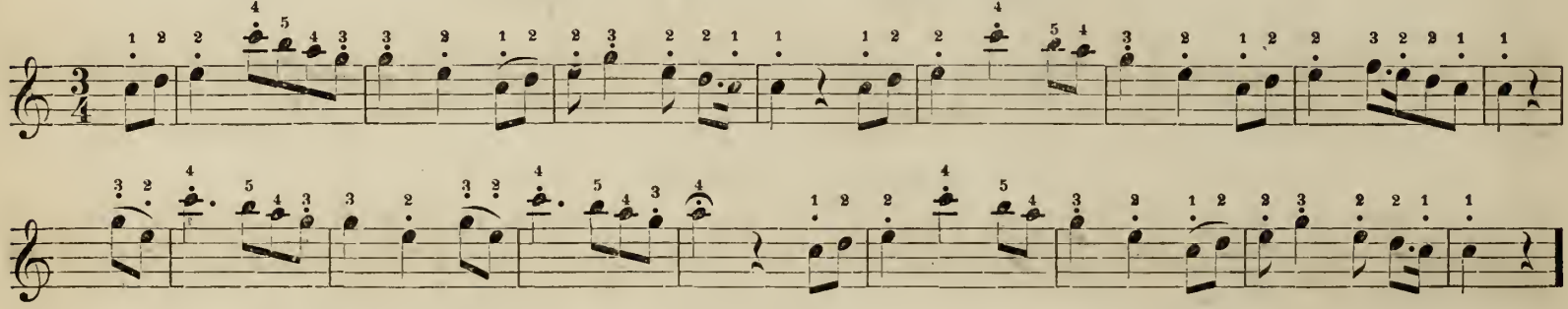
ROBIN ADAIR.



HOME, SWEET HOME.

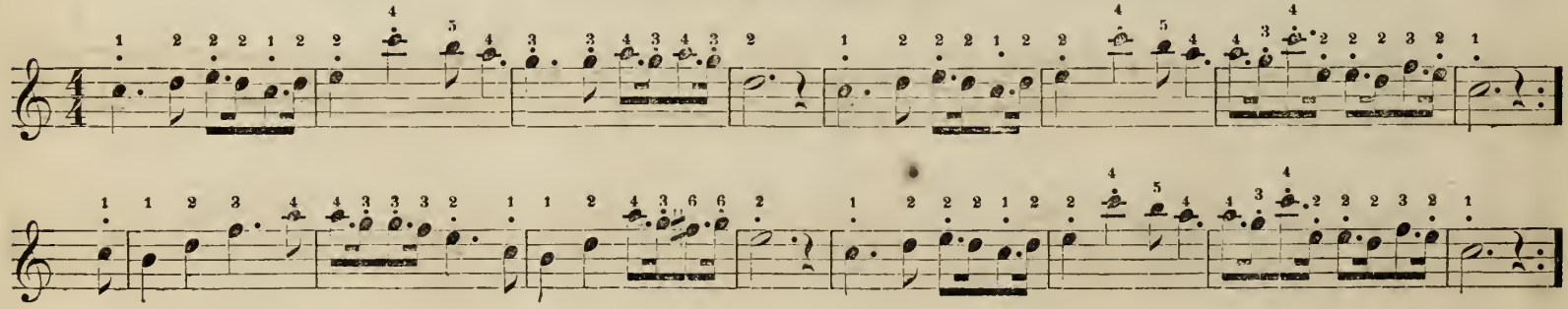


LAST ROSE OF SUMMER.

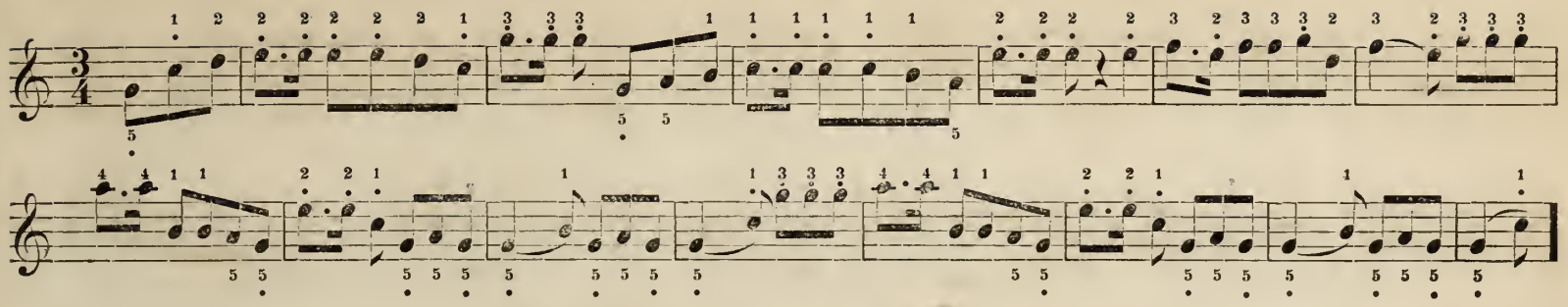


WHAT IS HOME WITHOUT A MOTHER?

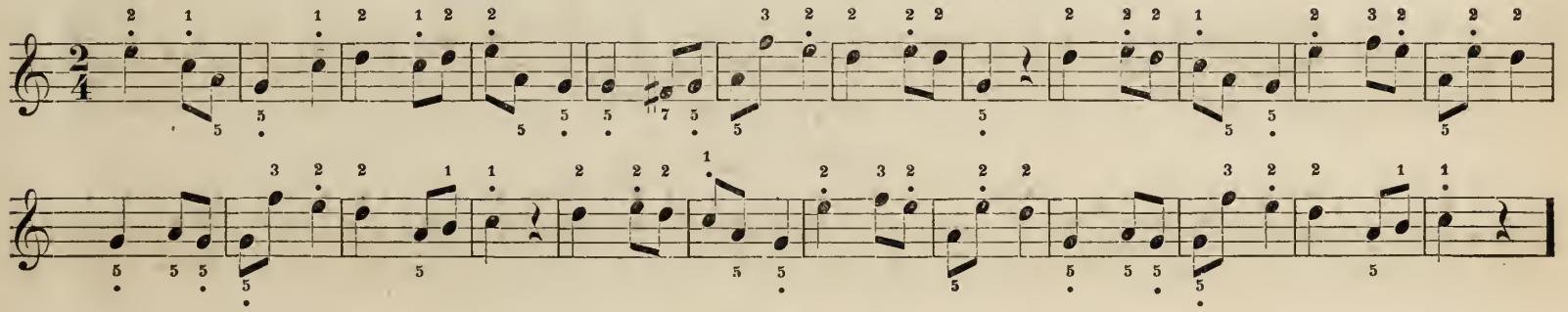
A. HAWTHORNE.



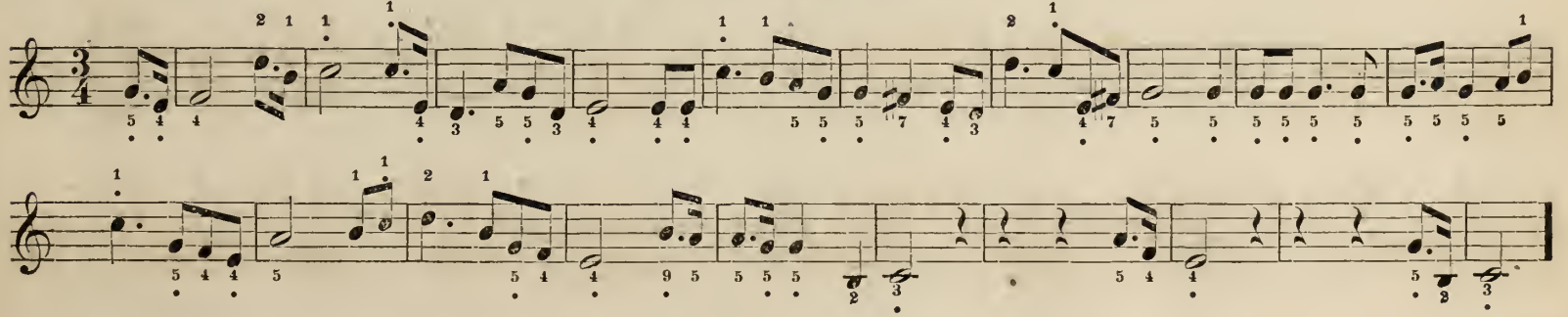
LONG, LONG WEARY DAY.



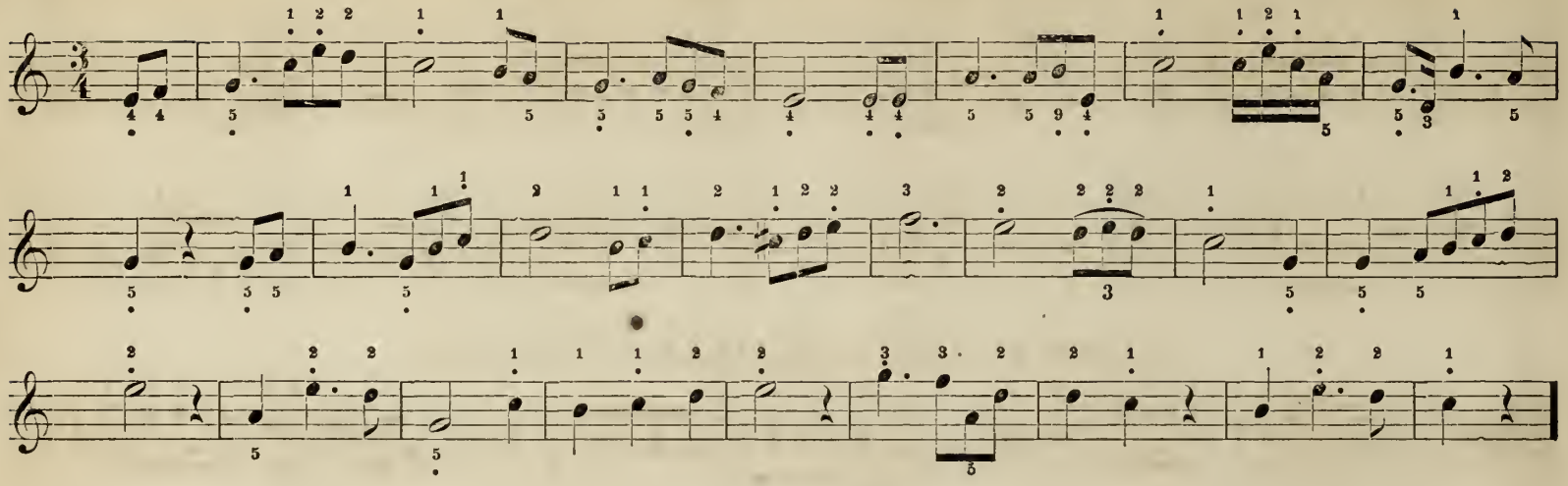
HOW CAN I LEAVE THEE?



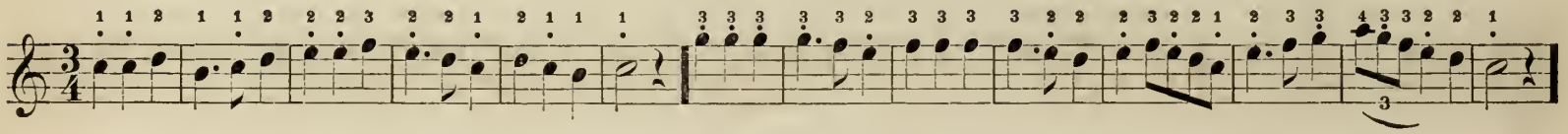
O YE TEARS.



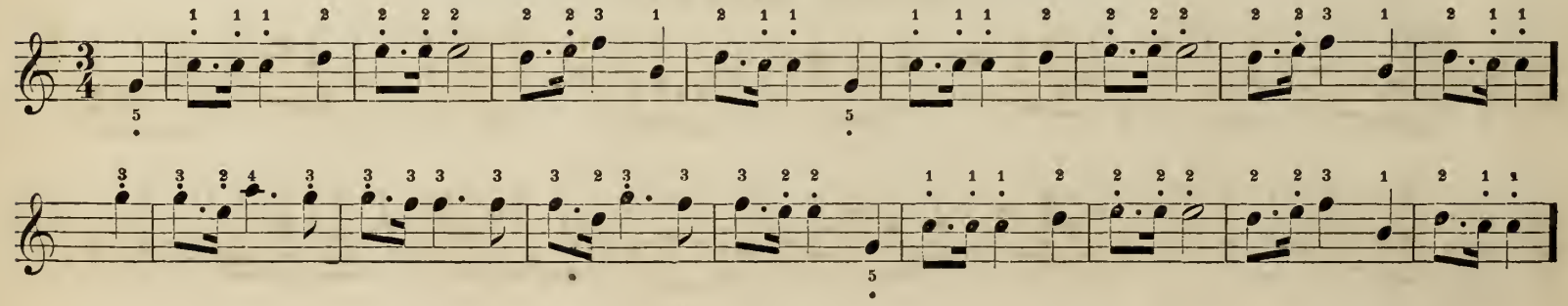
WHEN THE SWALLOWS HOMEWARD FLY.



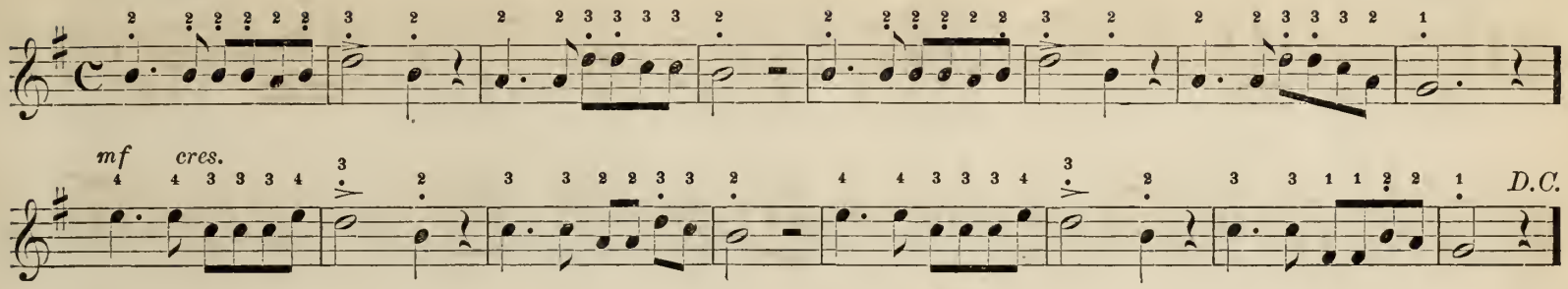
AMERICA.



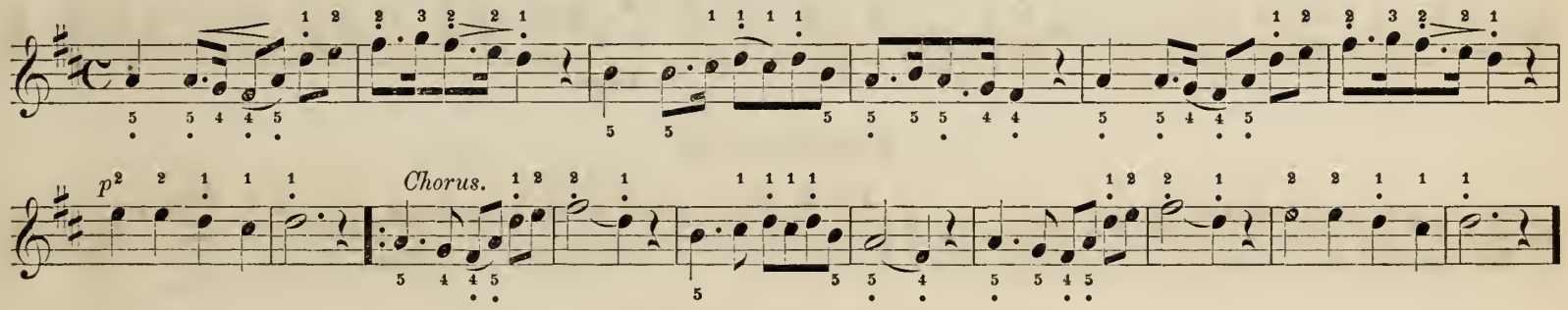
MARYLAND, MY MARYLAND.



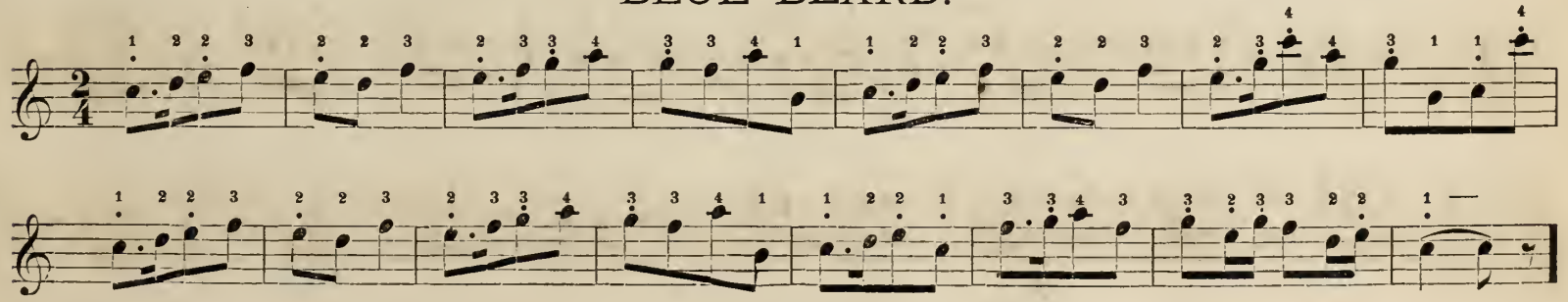
Andantino. A. HAWTHORNE.



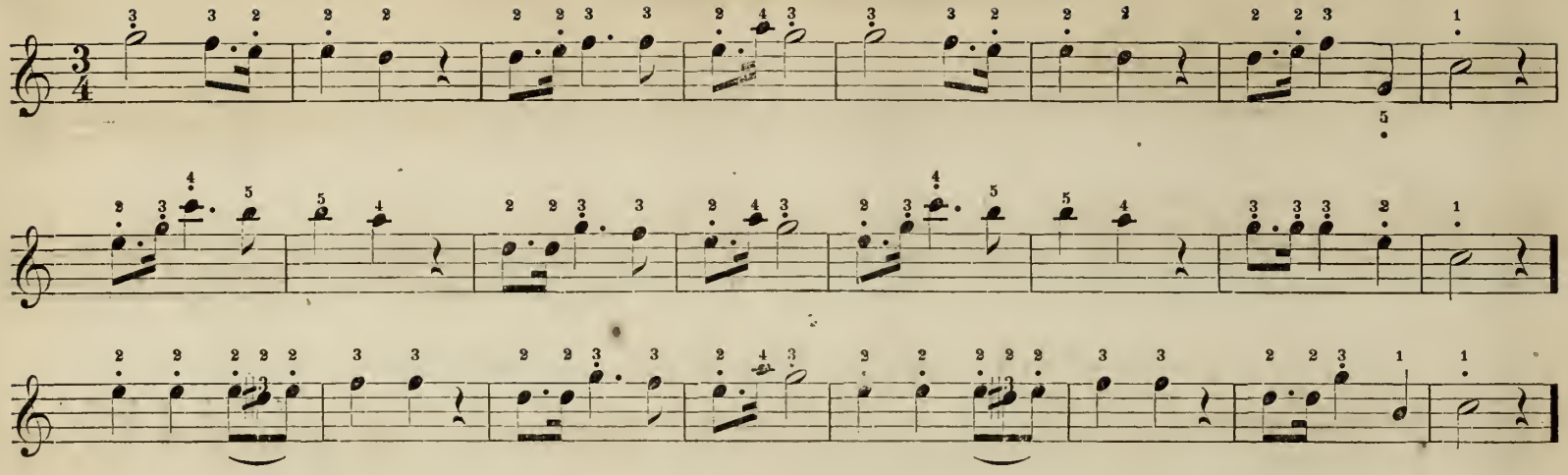
GLORY, HALLELUJAH, (Or John Brown.)



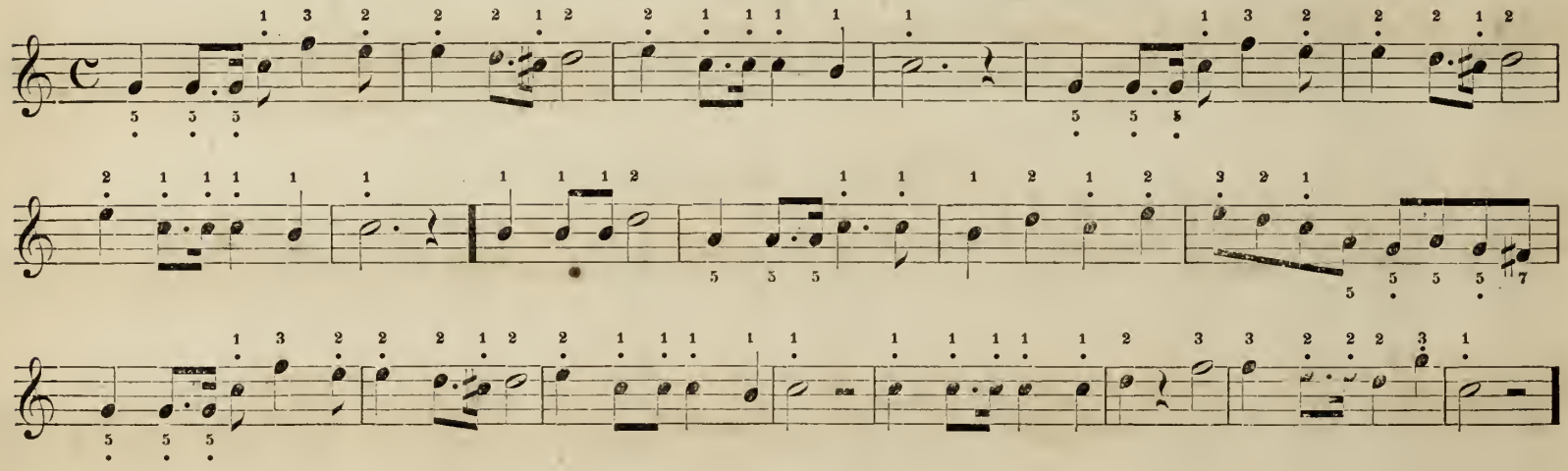
BLUE BEARD.

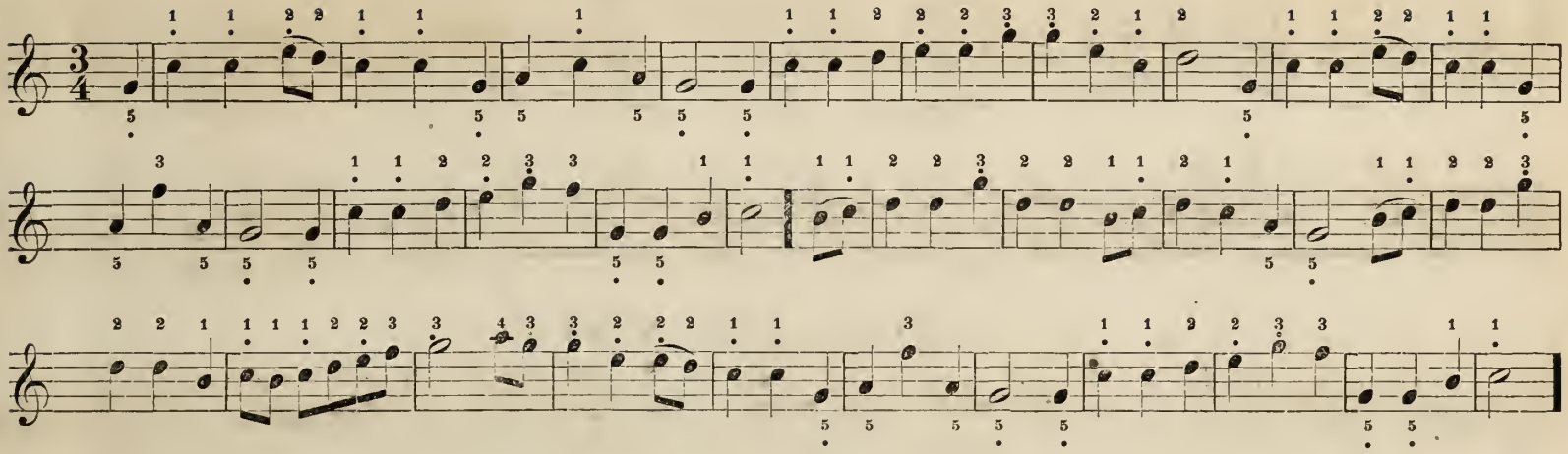


JUANITA.

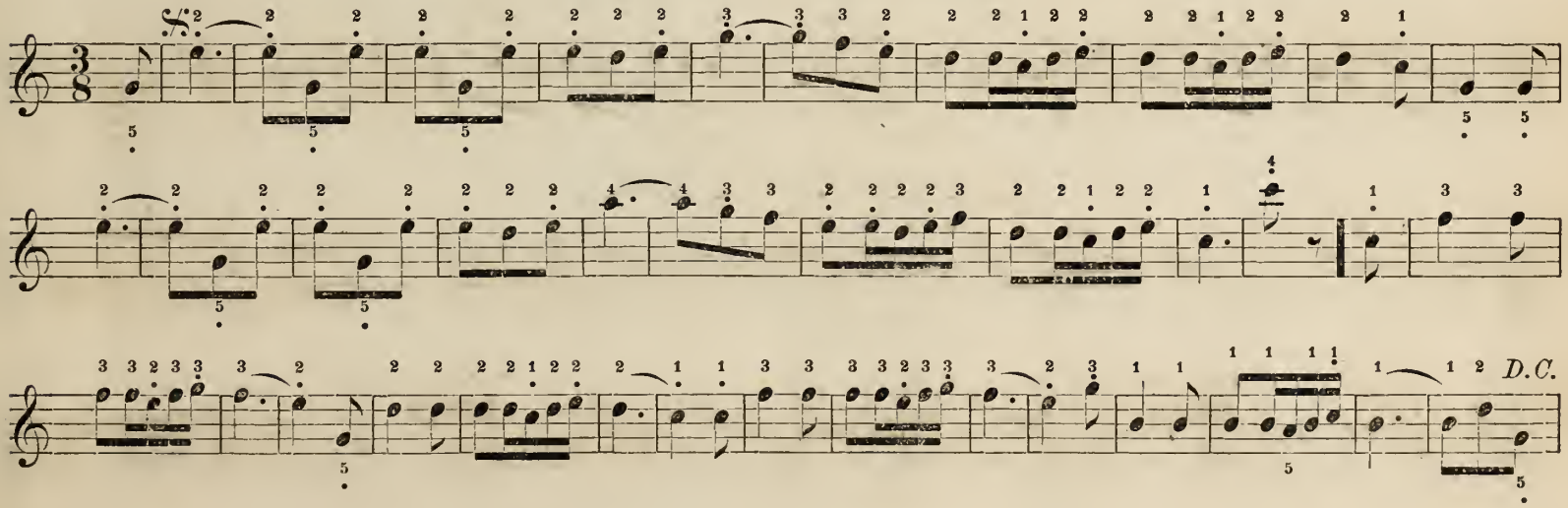


PIRATE'S CHORUS, (Or Ever be Happy.)

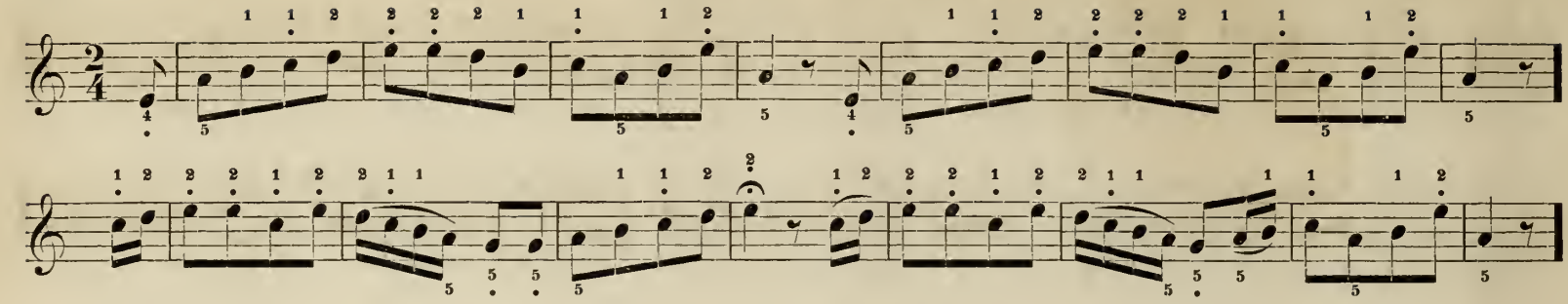




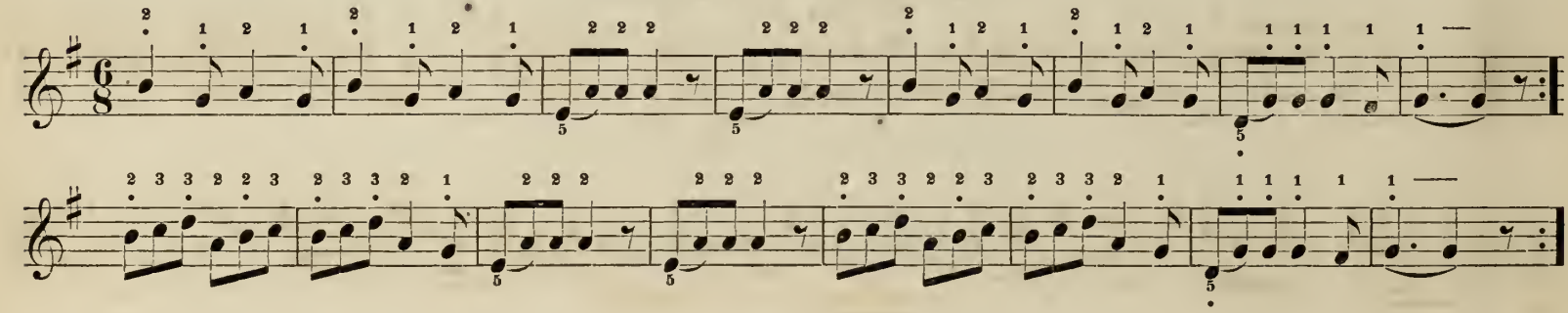
TRAVIATA MELODY.



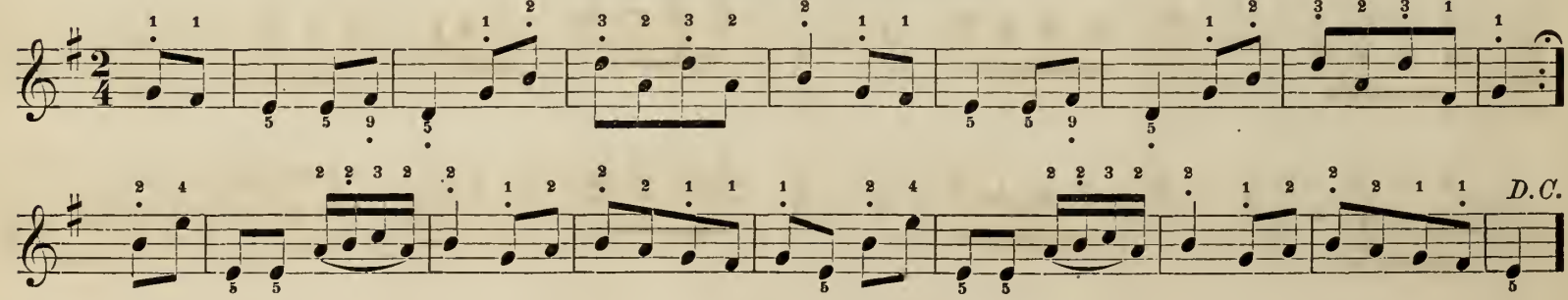
PEANUT GIRL.

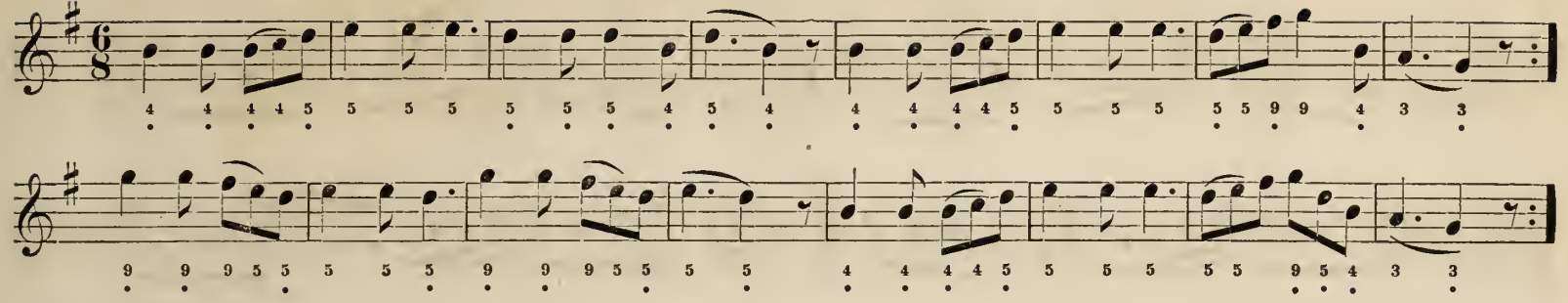


"BULLY FOR YOU."

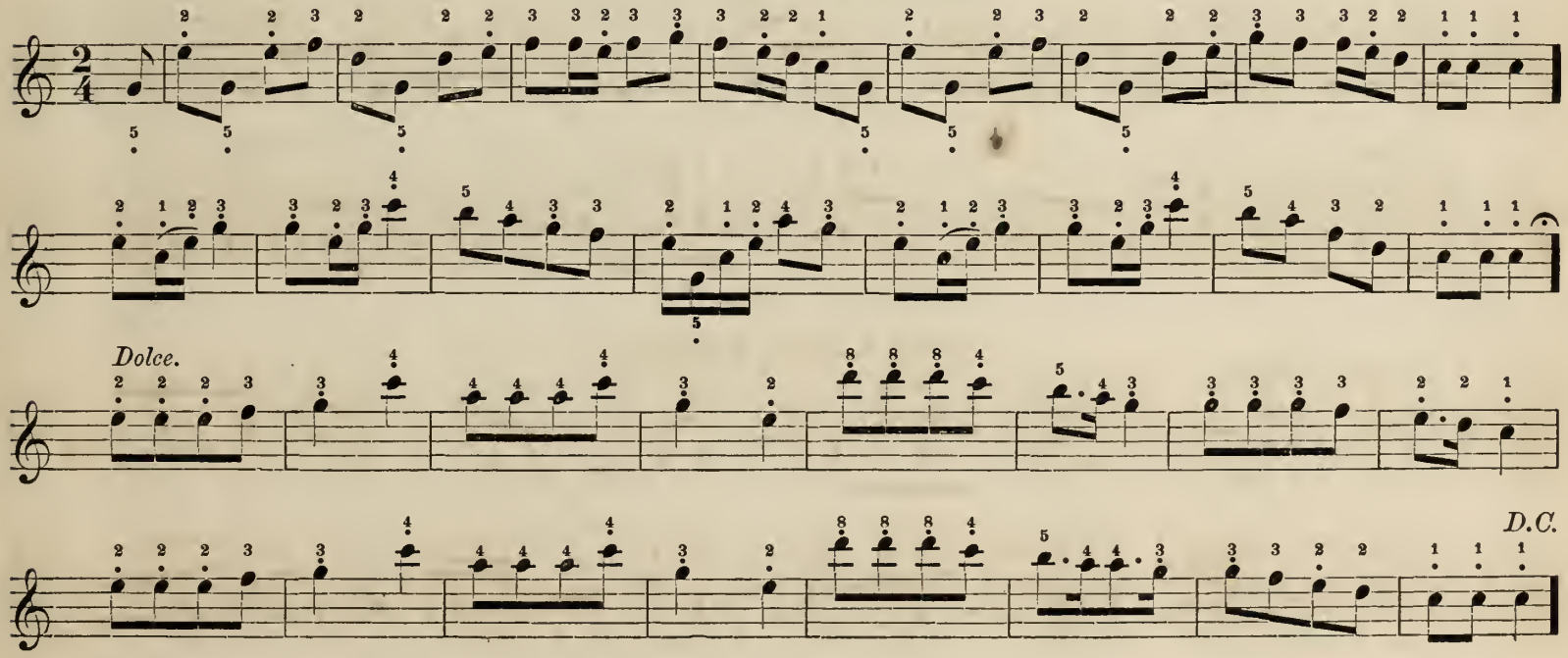


CAN-CAN DANCE.

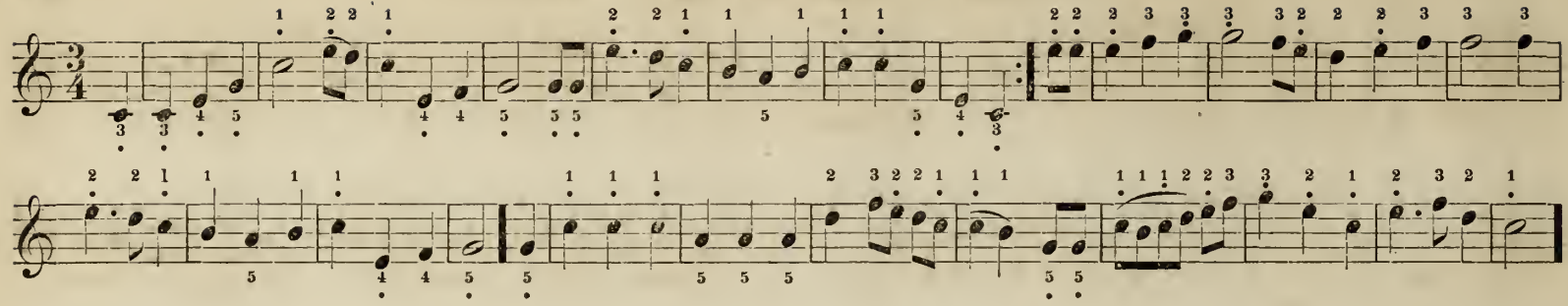




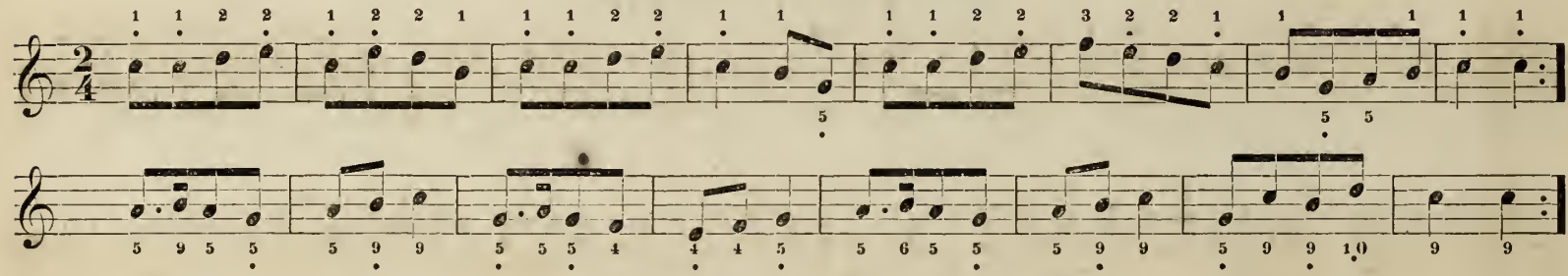
SLUMBER POLKA.



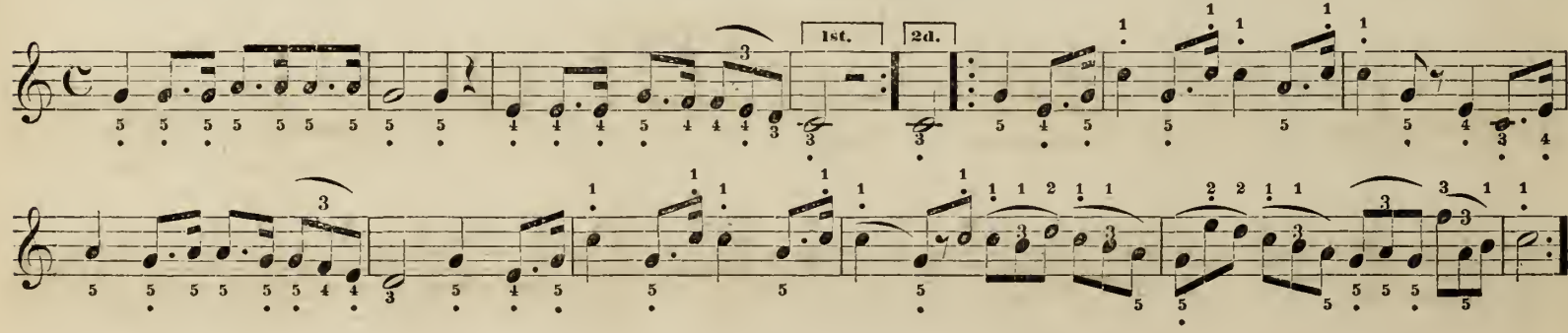
STAR-SPANGLED BANNER.

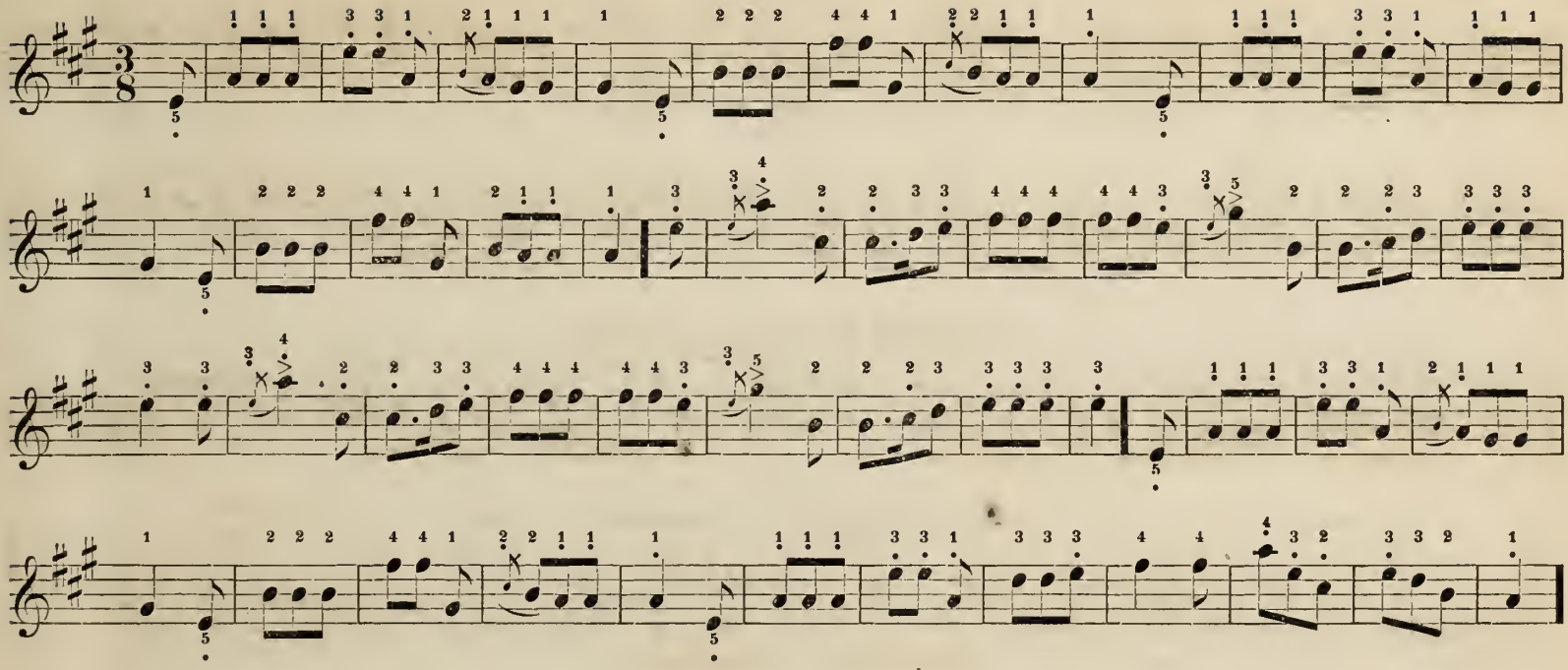


YANKEE DOODLE.

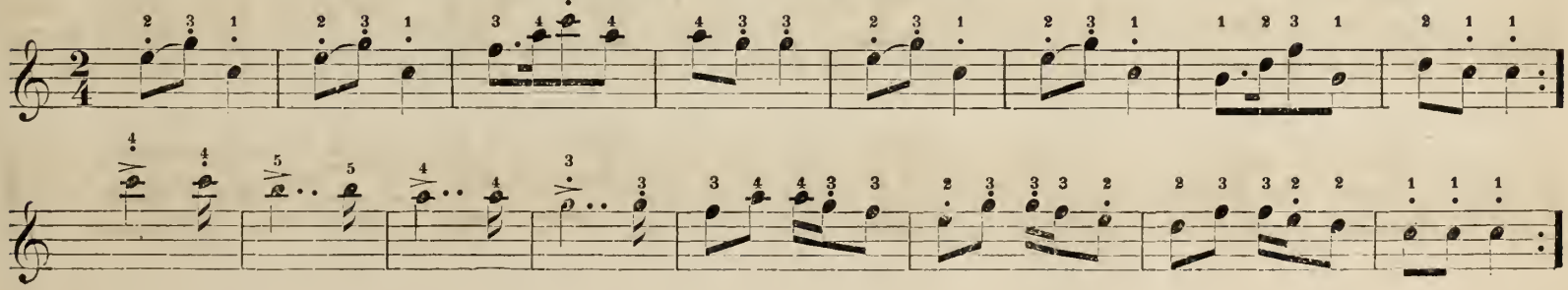


SWORD MARCH.

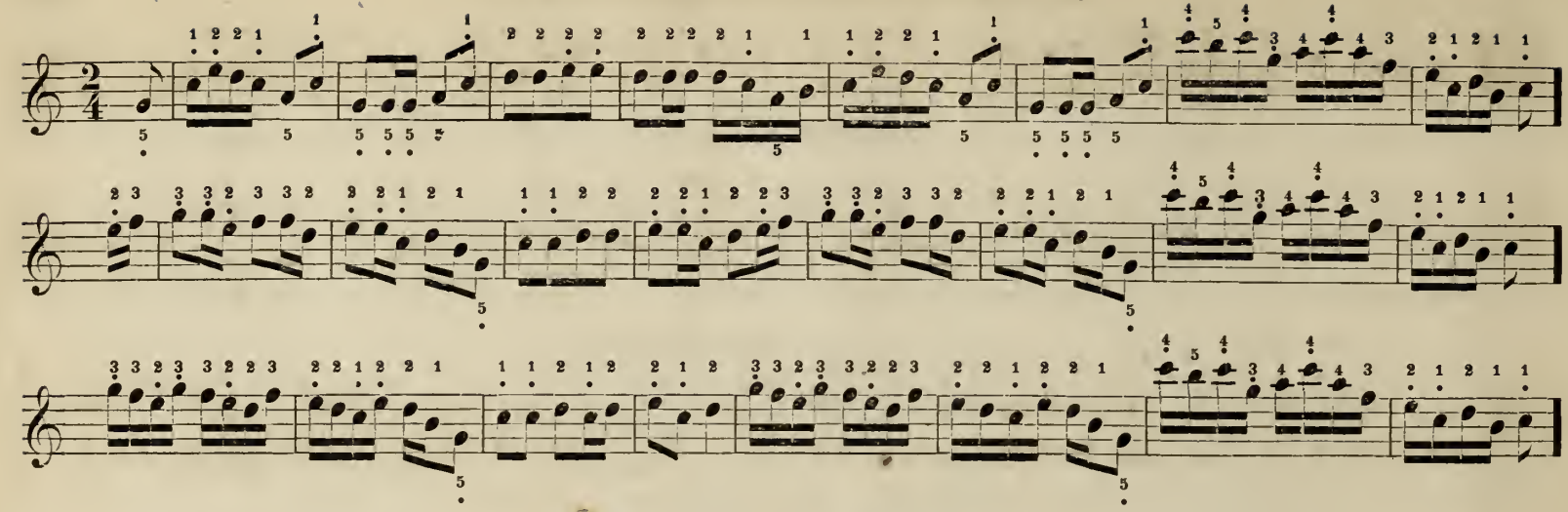




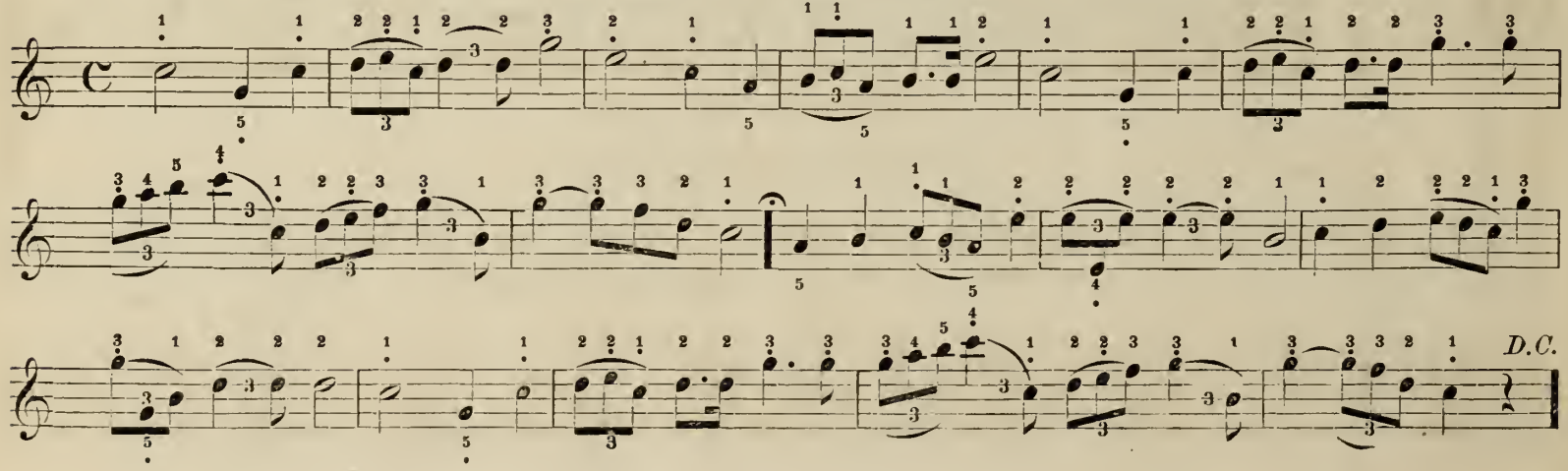
DANISH DANCE.



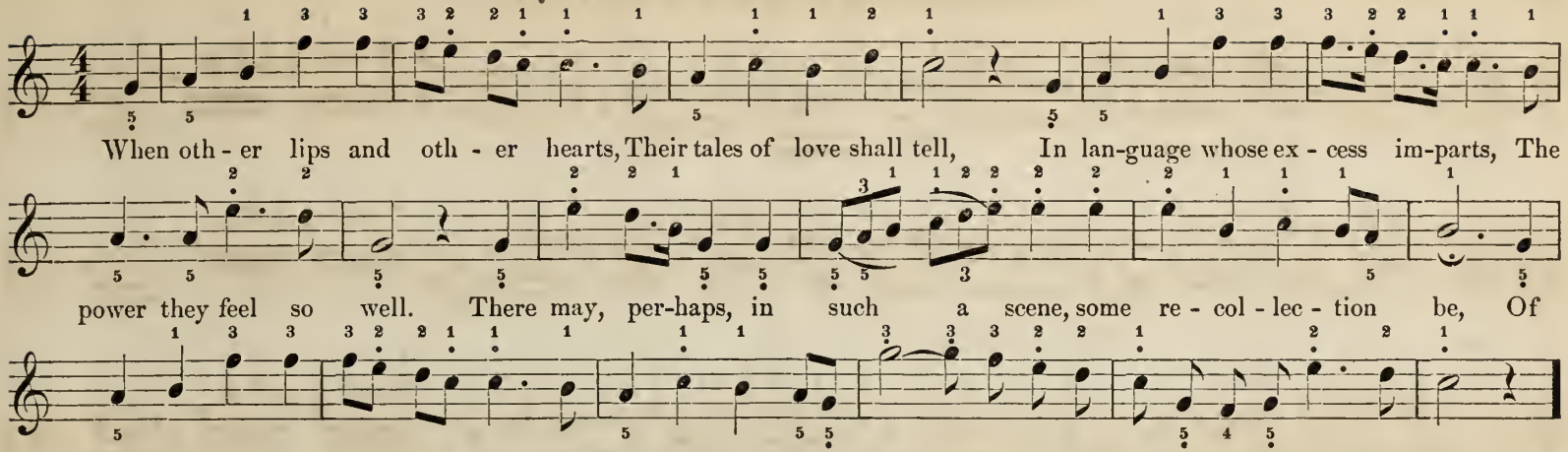
ARKANSAS TRAVELLER.



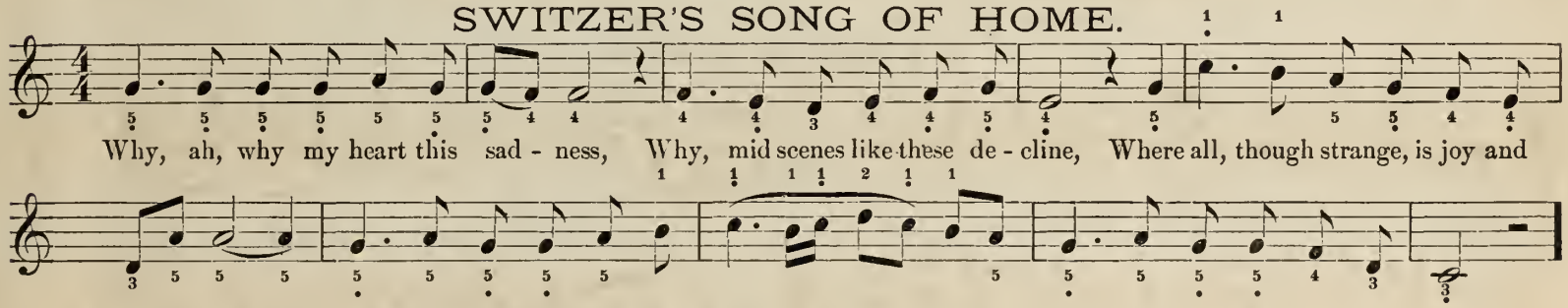
FAUST MARCH.



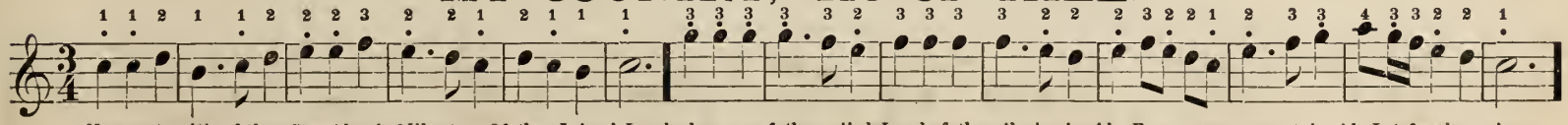
THEN YOU'LL REMEMBER ME.



SWITZER'S SONG OF HOME.

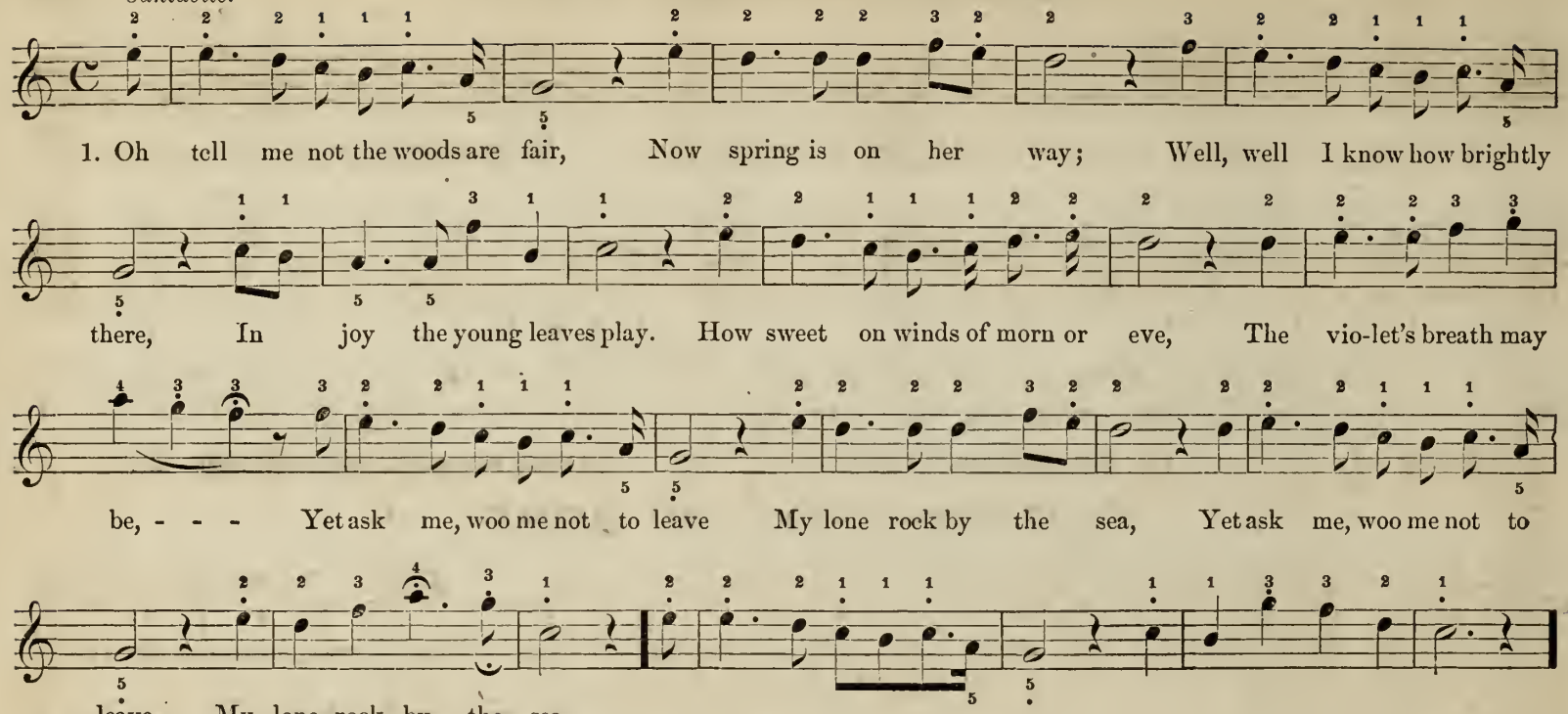


MY COUNTRY, 'TIS OF THEE.

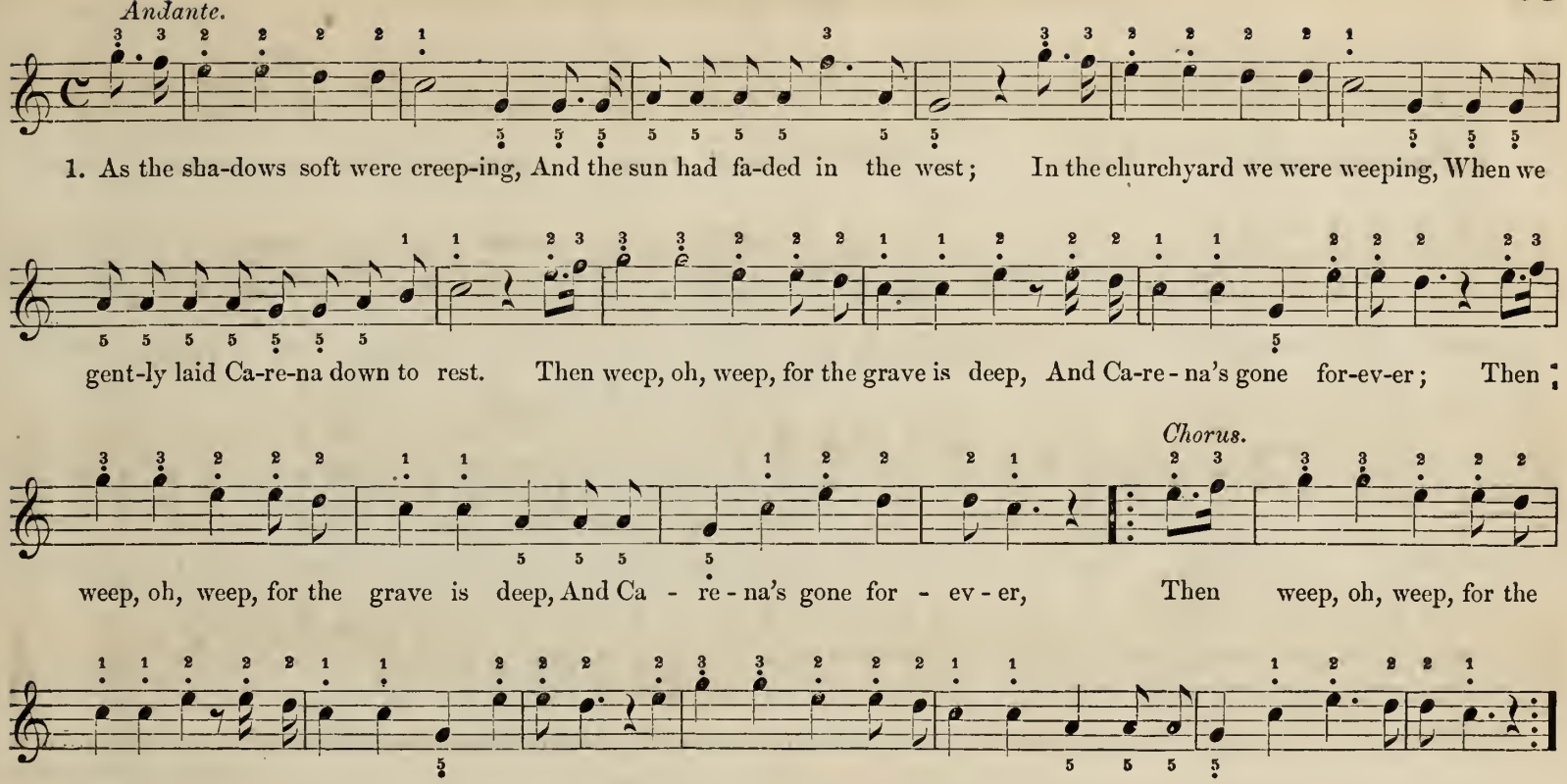


ROCK BESIDE THE SEA.

Cantabile.



2. The wild waves thunder on the shore,
The curlew's restless cries
Unto my watching heart are more
Than all earth's melodies.
Come back, my ocean rover, come;
There's but one place for me,
Till I can greet thy swift sail home,—
My lone rock by the sea.

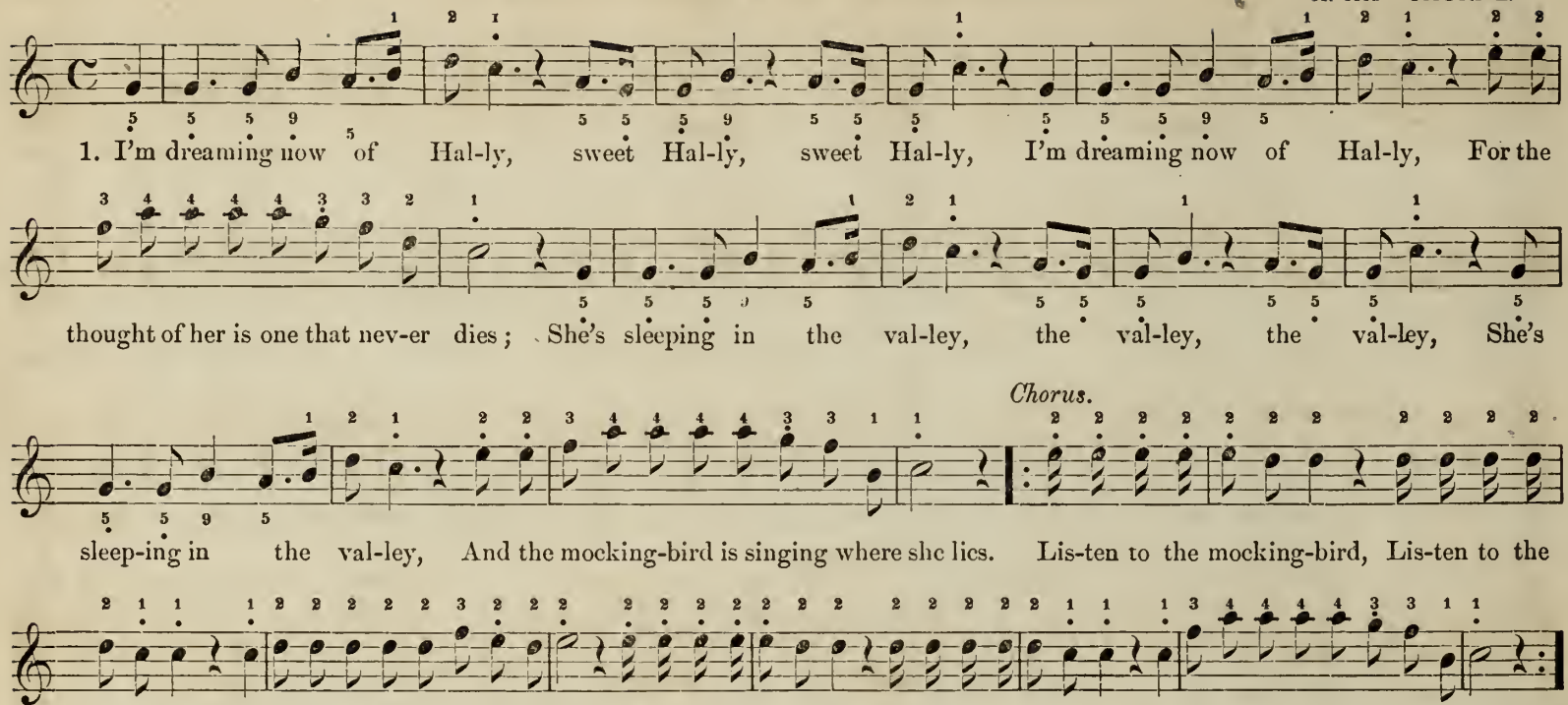


2. Never bloomed on earth a flower
Half so beautiful and fair as she;
Never bird in wood or bower,
Ever warbled notes so full of melody.
Then weep, oh, weep, &c. CHORUS.

3. And her spirit knew no sadness,
While her heart was ever gay and light;
And her eyes shone bright with gladness,
As the stars above in beauty shine at night.
Then weep, oh, weep, &c. CHORUS.

LISTEN TO THE MOCKING-BIRD.

A. HAWTHORNE.

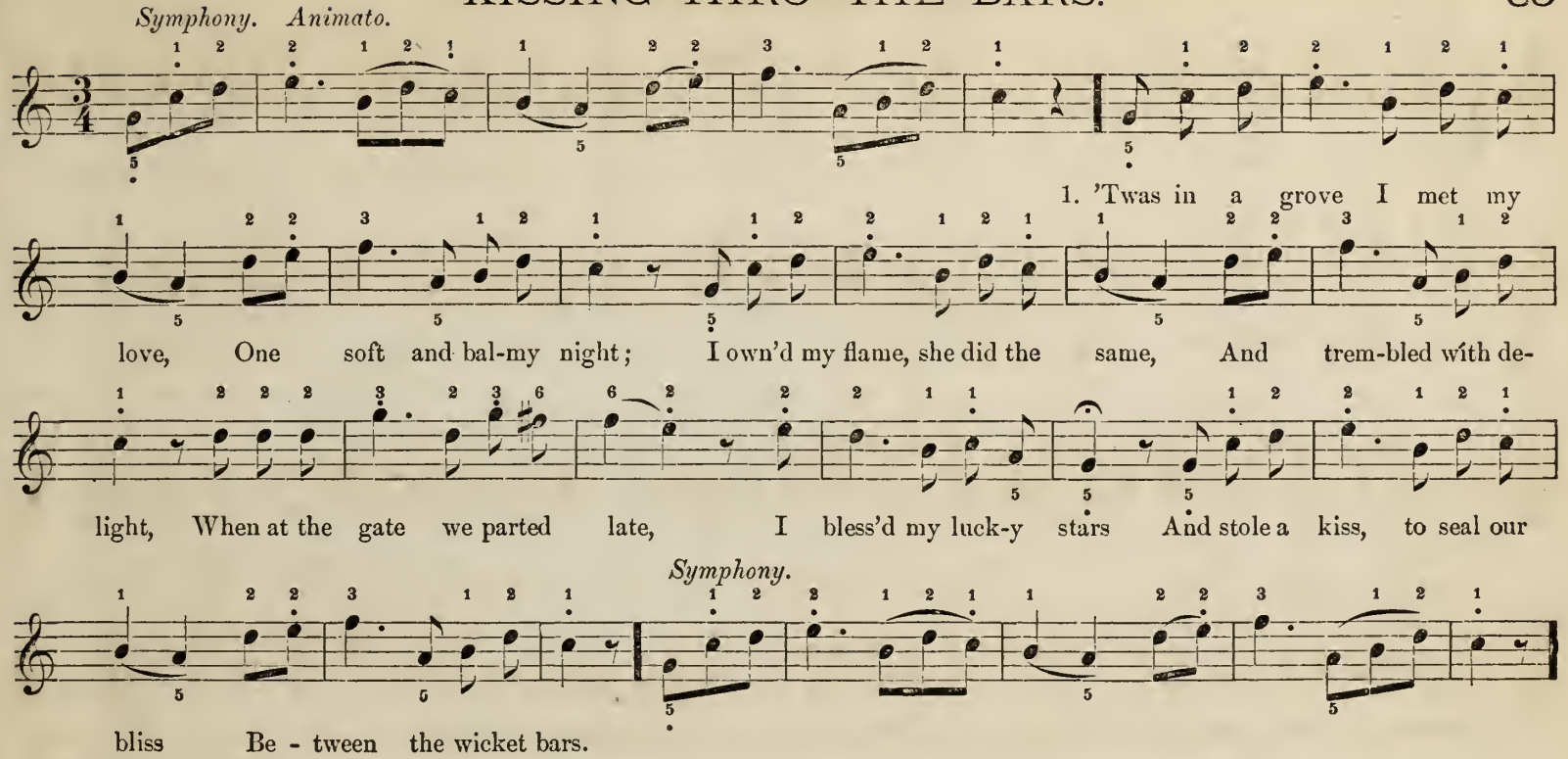


2. Ah! well I yet remember, remember, remember,
Ah! well I yet remember,
When we gathered in the cotton side by side;
'Twas in the mild September, September, September,
'Twas in the mild September,
And the mocking-bird was singing far and wide.

CHORUS.—Listen to the mocking-bird.

3. When the charms of spring awaken, awaken, awaken,
When the charms of spring awaken,
And the mocking-bird is singing on the bough,
I feel like one forsaken, forsaken, forsaken,
I feel like one forsaken,
Since my Hally is no longer with me now.

CHORUS.—Listen to the mocking-bird, &c.



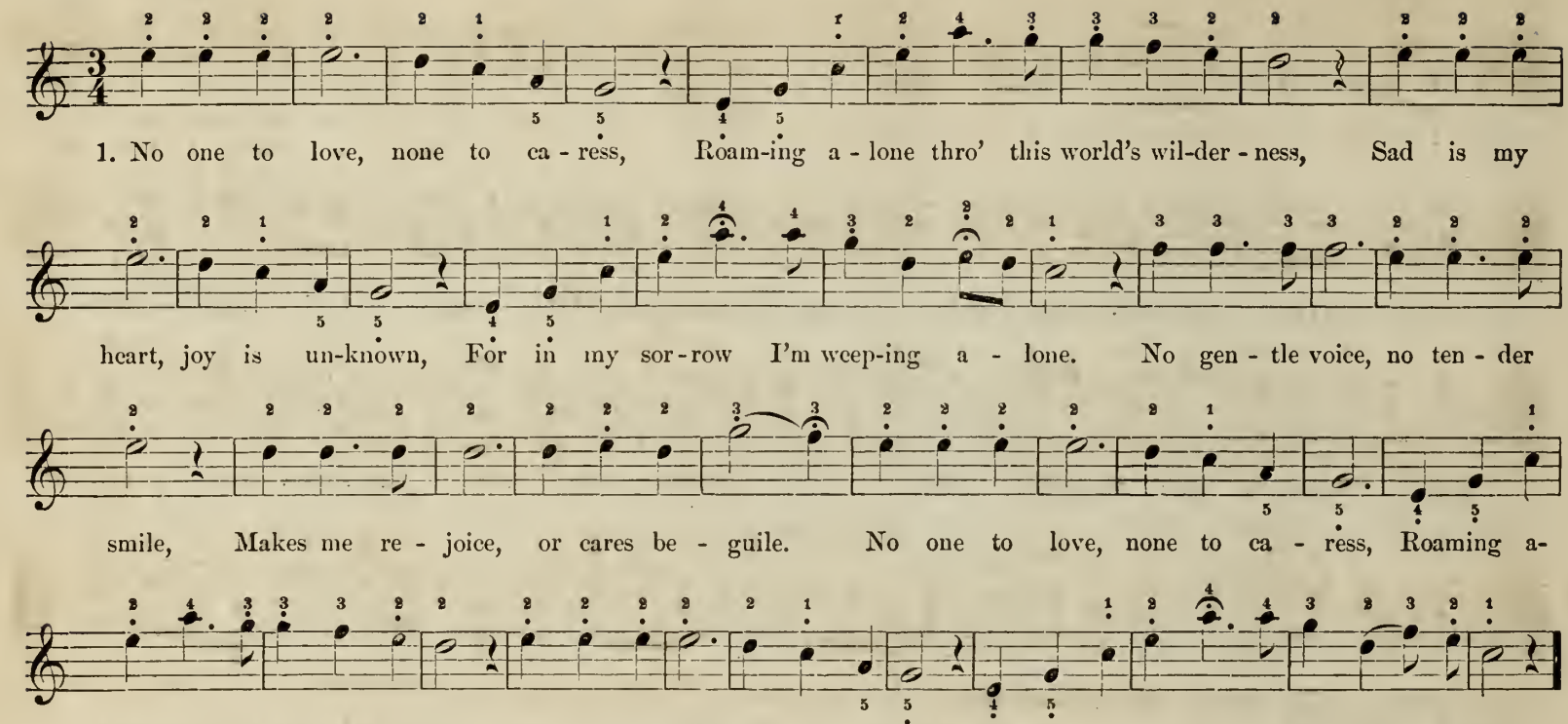
2. I went again, but sought in vain
The grove my love to find;
I fear'd the worst, and yet I durst
Not think she was unkind.
To solve my fate I sought the gate,
And there, oh, happy stars!
I found and press'd her to my breast,
And kiss'd her thro' the bars.

3. I asked her why she did not fly,
Like me, on wings of love,
To where our vows, beneath the boughs,
Were whispered in the grove.
She said of late the garden gate
Seem'd nearer to the stars;
The hint was plain, and so again
I kiss'd her thro' the bars.

4. But kissing leads to graver deeds,
And constant visions brings,
Of golden show'rs and orange bow'rs,
White gloves and wedding rings.
And now our fate no envious gate
With wicked wicket mars;
For, wedded fast, we've learned at last
To kiss without the bars.

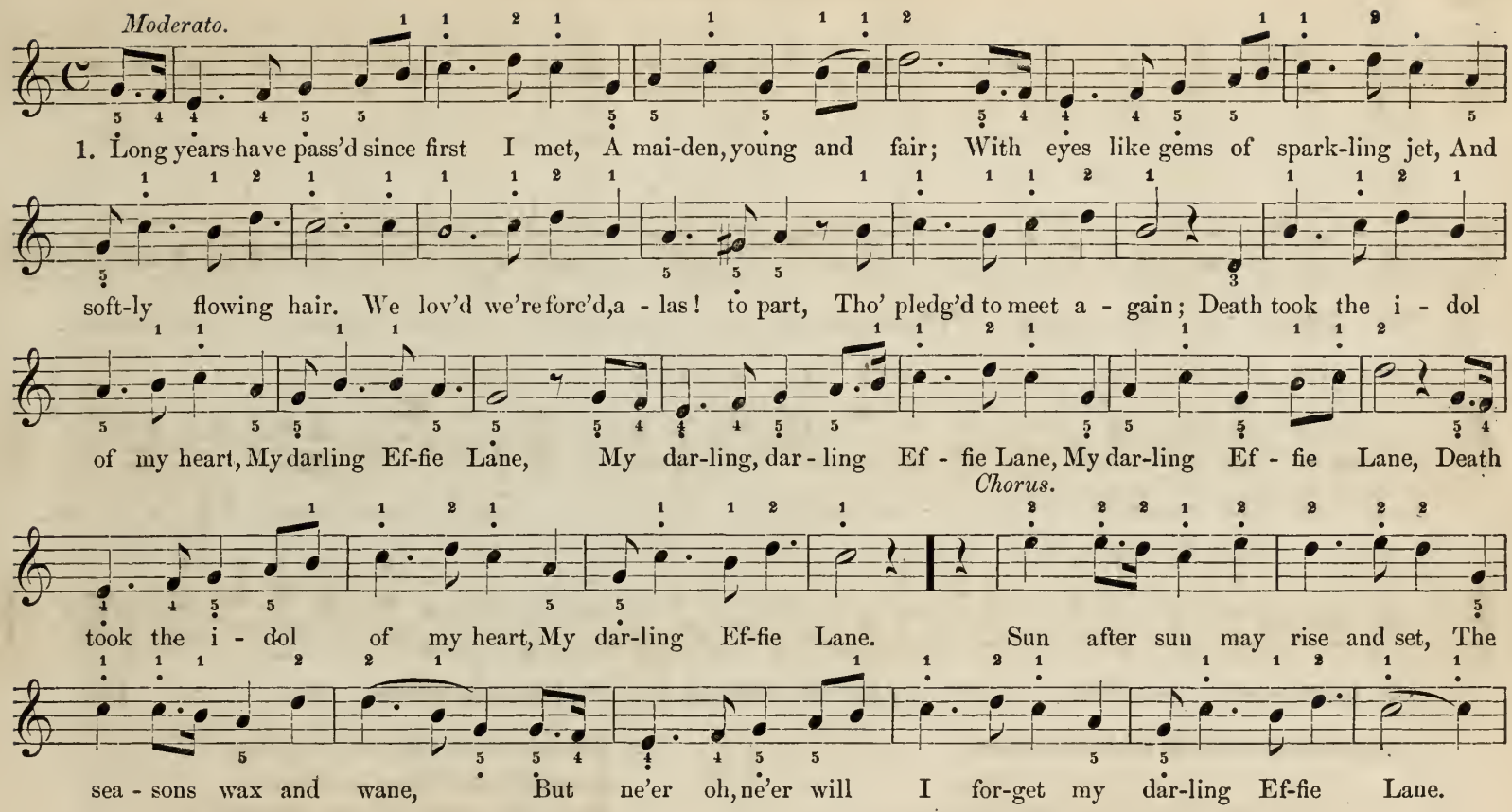
NO ONE TO LOVE.

Andante.



2. In dreams, alone, loved ones I see,
And well-known voices then whisper to me;
Sighing I wake, waking I weep:
Soon with the loved and the lost I shall sleep.
Oh, blissful rest! what heart would stay,
Unlov'd, unbless'd, from heaven away?
No one to love, none to caress, &c.

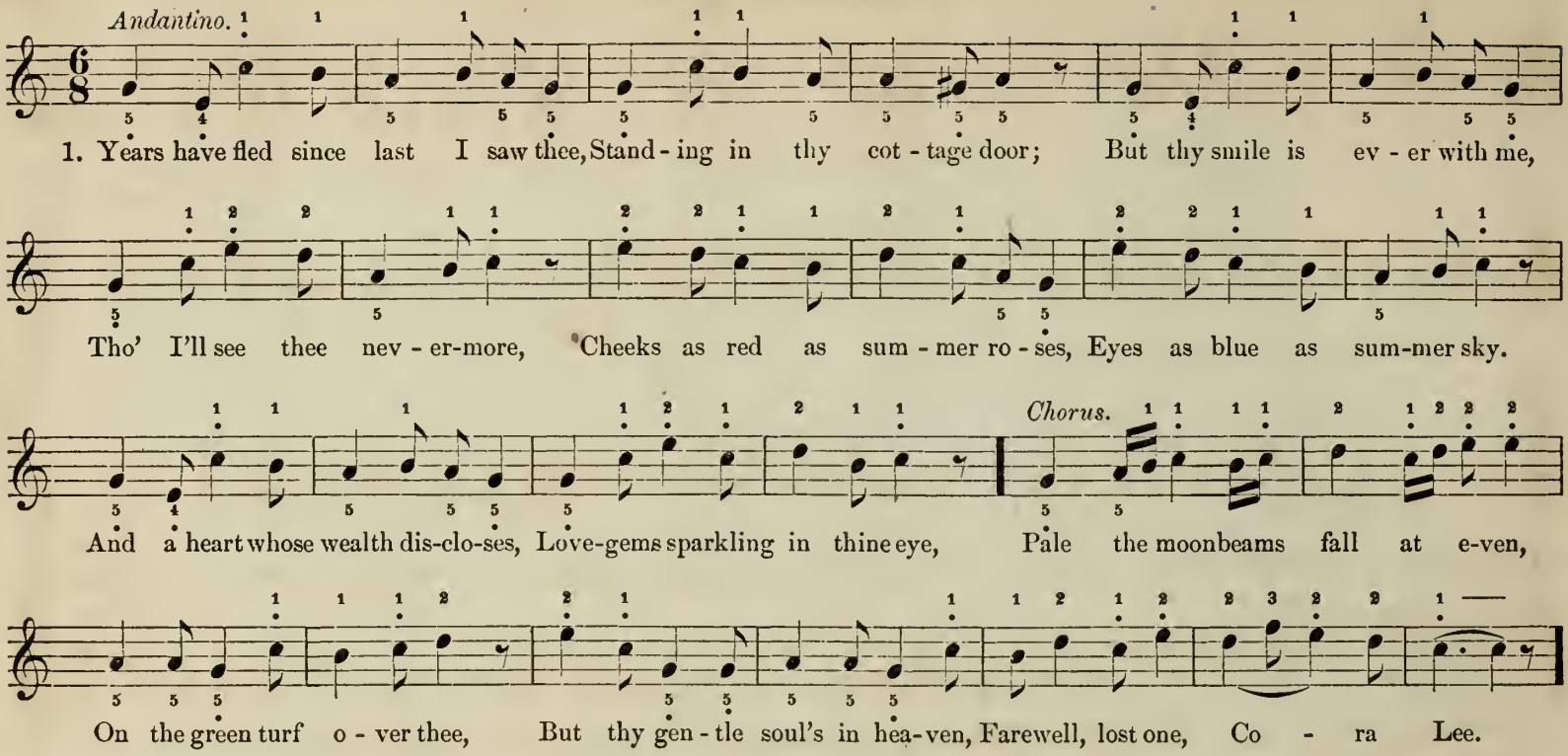
3. No one to love, none to caress,
None to respond to this heart's tenderness!
Trusting I wait; God, in his love,
Promises rest in his mansions above.
Oh, bliss in store, oh, joy mine own!
There never more to weep alone!
No one to love, none to caress, &c.



2. When few, at most, a few short years
Have come and swiftly flown,
Where yonder grassy mound appears,
With rose and cypress strown.

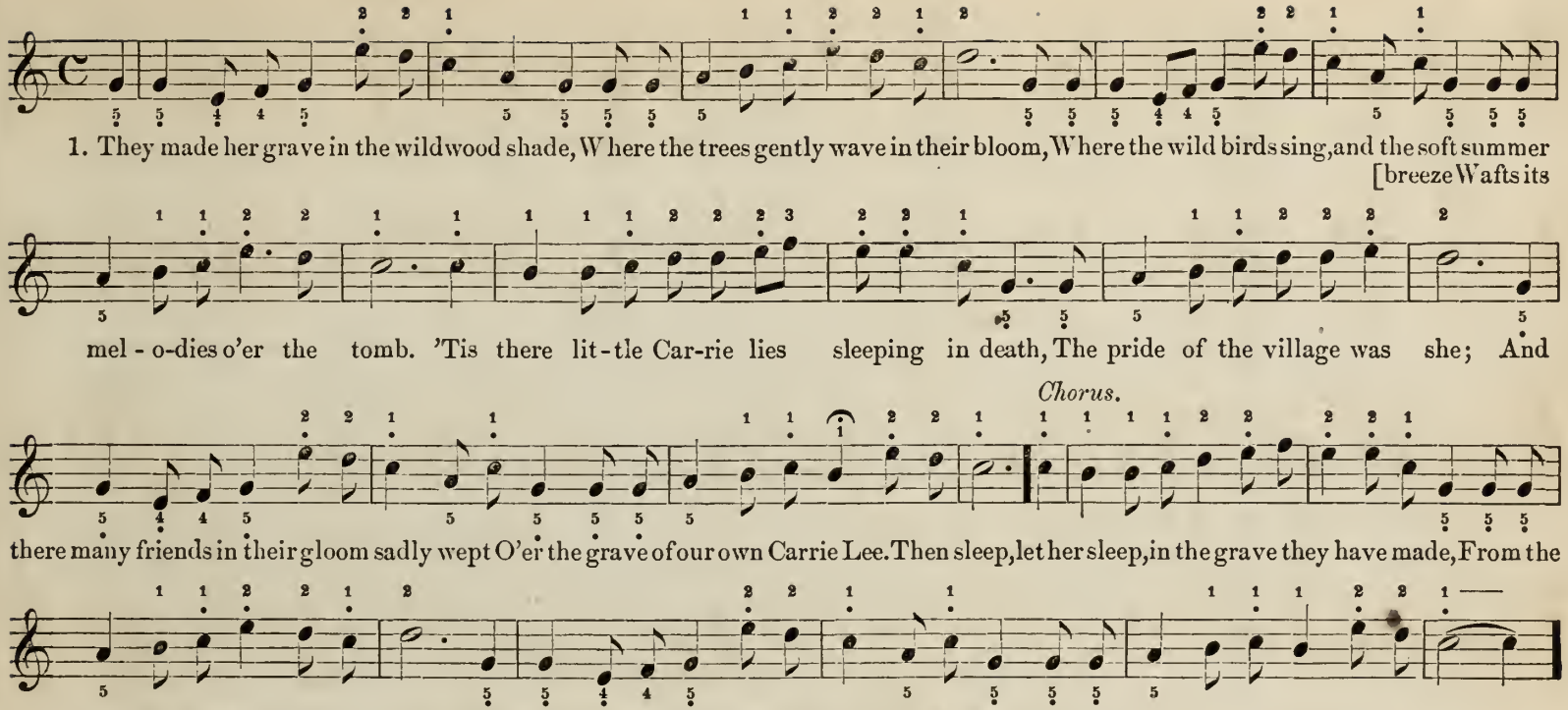
Not fearing death will then divide,
Or parting give me pain,
I'll lay me silent by the side
Of my dear Effie Lane.

My darling, darling Effie Lane, my darling Effie Lane,
Death took the idol of my heart, my darling Effie Lane.



2. Ringlets bright as golden sunbeams,
Floating o'er thy pale young brow;
And thy form, ah! fancy's fair dreams
Never can bring one like thou.
Now the willow sways its tresses,
O'er thy grave, dear Cora Lee;
And at eve the dewdrop nestles
In the wild flow'rs over thee. CHORUS.

3. Still thy voice, like music stealing,
Lingers round where last we met;
And I hear thee when I'm sleeping,
Whisper "Thou canst ne'er forget."
No pale marble gleams above her,
Yet how dear that spot to me!
Mem'ry wanders to thee ever,
Angel stolen, Cora Lee. CHORUS.

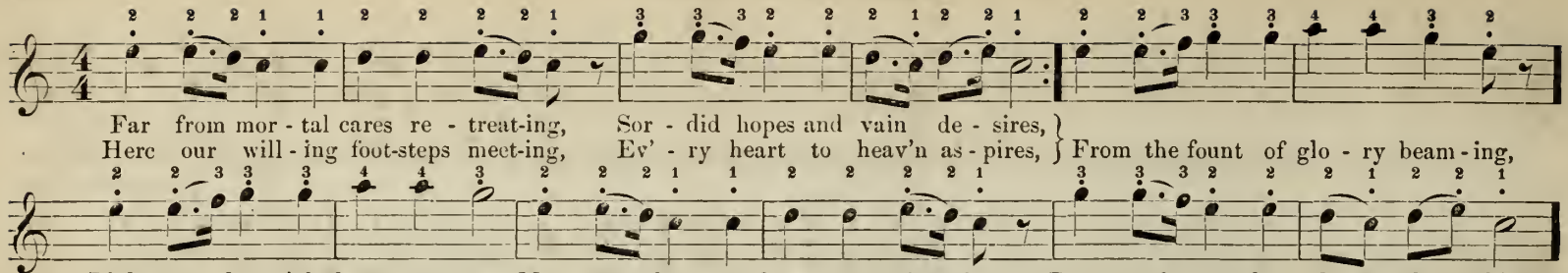


2. They made her grave in the wildwood shade,
Where the trees gently wave in their bloom;
Where naught now is heard but the warbling of birds,
And the noise of the babbling stream.
No more her sweet voice shall echo repeat,
No more her bright smile can we see,
All's hush'd now in death, she is gone to her rest,
In heav'n dwells our own Carrie Lee. CHORUS.

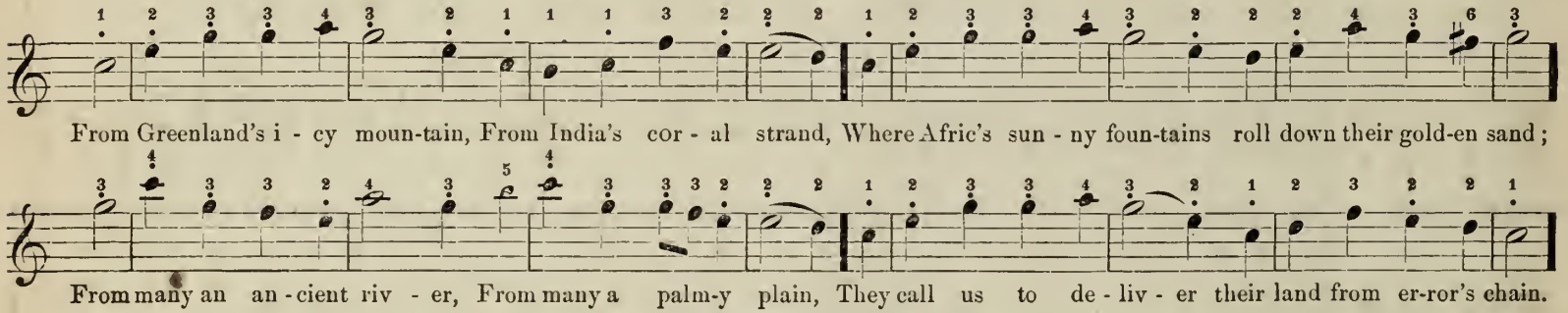
CHORUS.

Then sleep, let her sleep, in the grave they have made,
From the cares of the world she is free;
Then weep, let us weep, while the tall willows wave
O'er the grave of our own Carrie Lee.

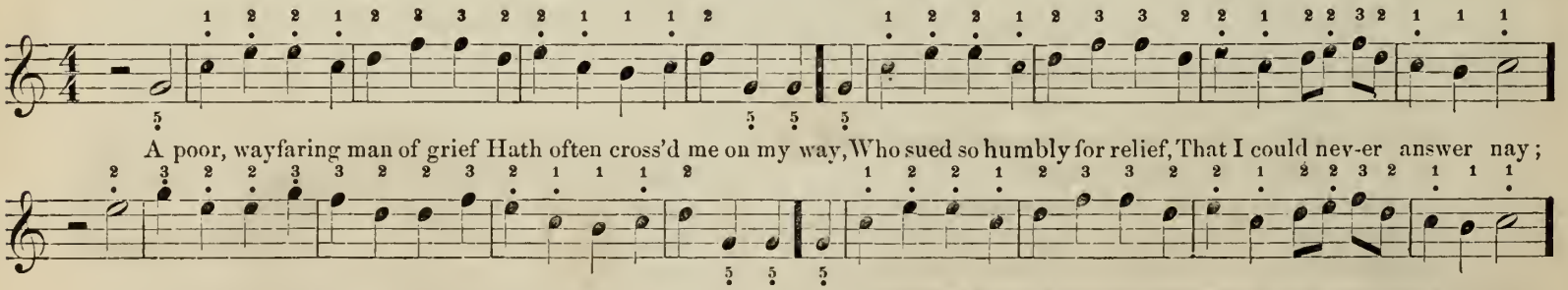
GREENVILLE.



MISSIONARY HYMN.



DUANE STREET.



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